

# BEETHOVEN



## 贝多芬 第一钢琴协奏曲

C大调 作品 15

(两架钢琴谱)

Piano Concerto no.1  
in C major Op.15

URTEXT  
(原始版)



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钢琴谱和指法：汉斯-卡恩 Hans Kann

翻译：陆泓



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我在此声明，您所购买的本册由上海音乐出版社出版的中文版亨乐-Urtext版乐谱与原版亨乐-Urtext版乐谱完全一致，本乐谱中文版的版权由我们独家授予上海音乐出版社，是中国市场受到版权法律保护的合法版本。我希望所有的音乐人士都能长久并愉快地使用我们的中文版乐谱。

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Dr. Wolf-Dieter Seifert  
General Manager (CEO)



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Dr. Wolf-Dieter Seifert

Geschäftsführer  
G. Henle Verlag  
München, Deutschland

## 中文版序

2010年是贝多芬诞生240周年，上海音乐出版社为此从德国G.亨乐出版社引进出版贝多芬的钢琴协奏曲集，包括两架钢琴谱和袖珍总谱两种。这个曲集除了五首钢琴协奏曲外，还收入了由贝多芬自己改编的《D大调小提琴协奏曲》的钢琴版(Op. 61a)和《C大调钢琴、小提琴、大提琴三重协奏曲》(Op. 56)，除了为钢琴、合唱与乐队写的《合唱幻想曲》(Op. 80)之外，这里囊括了贝多芬所有为钢琴和乐队而写的有作品编号的作品。

我们一般只知道贝多芬写了五首有作品编号的钢琴协奏曲，其实他还为他的《D大调小提琴协奏曲》(Op. 61)写过一首钢琴改编版，作品编号61a。贝多芬从未为小提琴协奏曲写过华彩段(cadenza)，但是他却为钢琴版第一乐章写了一个极有特色的华彩段，为第三乐章写了两个华彩段。一般华彩段是由独奏者用该乐章的几个主题作即兴发挥，但贝多芬为第一乐章写的华彩段却在传统钢琴独奏即兴华彩以后别出心裁地插入了一个用钢琴和定音鼓合奏的插部，定音鼓奏出第一乐章开头的五下动机。而且他还创作了一个16小节的进行曲新主题。此外，他还为第二乐章和第三乐章各写了一个连接乐段(Lead-ins)，由此可见贝多芬对这个钢琴版的重视和钟爱程度。现在小提琴家演奏这首小提琴协奏曲时大都采用19世纪匈牙利小提琴家约阿希姆(Joseph Joachim, 1831—1907)或20世纪小提琴家克莱斯勒(Fritz Kreisler, 1875—1962)写的华彩段，不过奥地利小提琴家沃尔夫冈·施耐德汉(Wolfgang Schneiderhan, 1915—2002)却把贝多芬为钢琴改写的华彩段改编给小提琴用(由G.亨乐出版社出版)，可惜目前小提琴家用施氏华彩段的不多，演奏这首协奏曲钢琴版的钢琴家也不多。据我所知钢琴版的两架钢琴谱还是第一次出版。我们希望这次引进能引起钢琴界乃至音乐界的注意和兴趣，让贝多芬这首第六钢琴协奏曲更广泛地流传开来。

《C大调钢琴、小提琴、大提琴三重协奏曲》(Op. 56)创作于1804年，大概和《C小调第三钢琴协奏曲》(Op. 37)差不多同一时期，但出版于1807年，因此作品号较晚，属于贝多芬中期作品。由于需要一个钢琴三重奏组因此较少演出，谱子也比较难找。与五首钢琴协奏曲同样，都是由亨乐出版社选自汉斯·维尔纳·库滕主编的《新版贝多芬全集》(New Beethoven-Gesamtausgabe)，是最新、最权威的版本，大开本的两架钢琴谱和小开本的袖珍总谱同时出版，也是上海音乐出版社“钢琴经典曲库”的一个重要组成部分。另外还有最新英国皇家音乐学院联合委员会版的《贝多芬钢琴奏鸣曲全集》也将出版，一并作为纪念贝多芬诞生240周年的重要项目。

李名强

2009年1月26日

正月初一于香港

这部贝多芬钢琴协奏曲,已在《新版贝多芬全集》中以总谱形式出版,G.亨乐出版社亦出版了研究版。这两架钢琴谱的出版,一定会引起人们更广泛的关注和研究。本谱中乐队伴奏的钢琴缩编谱,依据的是《新版贝多芬全集》之第三部第三卷的“钢琴协奏曲集二”,它经汉斯-维尔纳·库隆编辑,亦由亨乐出版社出版。关于此曲乐谱文本内容、原始资料 and 作品创作、早期演出及出版历史的更多详细信息,可参见该全集相应卷本的前言和评论部分。

1795年3月29日,贝多芬于维也纳的霍夫堡,公演了一部冠以“创新钢琴协奏曲”的作品。依照一致流传的说法,贝多芬在这次由音乐家协会举办的演出中,演奏了他的《C大调钢琴协奏曲》。古斯塔夫·诺特伯姆(Gustav Nottebohm)却在1875年反对这一传统说法。他认为,那次实际上演奏的,是早已写就的《降B大调协奏曲》,也就是贝多芬第一次公开以独奏家身份登台时演奏的那首协奏曲。

然而,经过对原始资料的研究,以及对贝多芬不同形式的草稿的考证,却可以得出结论,《C大调钢琴协奏曲》的第一个版本,在上述音乐会举行时,确实业已完成。根据这个研究,可以证实原来的演出观点的正确性。当时的一些文献亦支持这一观点。(可供参考的还有托米斯拉夫·沃雷克[Tomislav Volck]和雅洛斯拉夫·马切克[Jaroslav Macek]的论证文章“贝多芬在罗伯克威茨的试演”,载于《音乐时代》127卷,1986年2月,第76页)。

同样的,还有弗朗茨·威格勒(Franz Gerhald Wegeler)对《C大调第一钢琴协奏曲》预演的描述。威格勒是贝多芬的知己,当时也在维也纳逗留。他于1796年5月31日离开维也纳,他的描述是唯一涉及上述演出日期的文献。同时,不仅在这次演出的节目单上,而且也在威格勒发表于1795年4月1日的《维也纳时报》的谈话中,都将这次演奏的作品描述为“全新的协奏曲”。即便是贝多芬在波恩时期写就的《降B大调协奏曲》的新版本,即Op. 19,也难以享有如此美誉。

从华彩乐段草稿的日期记录上可以看出,贝多芬于1796年5月或6月在柏林的旅行演出期间,在宫廷里演奏了这部作品的第一个版本。同年的11月23日,在他前往布拉格的旅途中,他又有了一次新的机会,在普雷斯堡演奏它。从涉及所有三个乐章的华彩草稿中可以看出,贝多芬极有可能还于同年的12月1日,在布拉格演奏了这部作品。直到目前为止尚不能进一步确定日期的另一次演出,大约于1796年12月的29日或30日举行。此时贝多芬已回到了维也纳,在他为表兄弟安德列亚斯·罗姆贝格(Andras Romberg)和伯恩哈德·罗姆贝格(Bernhard Romberg)举行的演奏会上,演奏了他的《C大调协奏曲》。这部作品第一版的最后一次演出的日期,由于瓦奇拉夫·托马瑟克斯(Vaclav Tomasěks)有关贝多芬的传记体报告中的记载,而为人所知。这份报告对贝多芬1798年10月在布拉格的康维克特大厅举行的音乐会作了如下的描述:《C大调协奏曲》的成功,促使贝多芬在他仍在布拉格的逗留期间,即将原有的降B大调作品的最后版本完成了,并在数天之后演奏了这部作品。不过,直到两年半之后的1801年4月,贝多芬才最终将它的独奏部分完整地记录下来。





贝多芬原计划于1800年4月2日在霍夫堡举行的首次个人演奏会上,演奏他的《C小调协奏曲》(Op. 37)。可对这部作品是否能按期完成,他并无多少把握。因此,贝多芬及时决定,转而进一步加工他的《C大调协奏曲》。由此产生的这部作品的第二版有一份完整的总谱保存了下来(原件存于柏林国家图书馆-普鲁士文化遗产部,编号:Mus. ms. autogr. Beethoven 12)。贝多芬在演出之后,在同一手稿上,又对作品的独奏部分从头至尾作了加工,在不改变作品结构的情形下进一步完善了音乐动机。此后,依照对Op. 19和Op. 37的处理方式,贝多芬将其中的钢琴独奏部分单独写出,于1800年12月,与乐队部分一同作为普清本交给了维也纳的特兰库铎·莫罗出版社。这两份普清稿的原件都遗失了。莫罗的原版于1801年3月出版。尽管《C大调协奏曲》的诞生晚于《降B大调协奏曲》,但它在作品排序和编号上都有足够的理由,列于后者之前。首先,它的出版是在《降B大调协奏曲》之前;其次,尽管《降B大调协奏曲》早已演奏过,但这部较早的Op. 19,其未完成的独奏部分最后记录下来的日期,却晚于更新的作品《C大调协奏曲》。


将总谱手稿(手稿编号Aut. 12)与莫罗出版的印刷版钢琴谱比较,可以看出在合奏部分处理上的区别。只是在个别的地方有所改动,例如贝多芬在一个独奏句之后标注了一个c. (ol) B. (asso)。而在印刷版中,标出了完整的低音进行,钢琴部分抄写了大量的音符,而不是合奏的缩写片段。这些标记很可能出自莫罗的雕版师之手,因为它的格式,和贝多芬不久之后在Op. 19的钢琴部分的手稿中所使用的缩写方式不同。





在 Op. 19 的手稿中,贝多芬的合奏缩写部分分别为旋律线条和非数字低音。我们的这个版本,将克莱门蒂的专业鉴别能力和布赖特科普夫与黑特版的结果协调了起来,并且追溯到这部作品创作出版的主要源头:1810 年仲夏贝多芬的总谱手稿的完整版本。

#### 编辑说明

这里的音乐注释和通常的修订版一样,是根据所有能搜集到的真实可信的原始资料,经仔细对照严密斟酌编辑而成的。为了尽可能地表达贝多芬的原意,一些具有他本人个性的标记被保留了下来。尤其是以此来表明特指的弹奏法的话,如以横杠和纵杆标写音组,去除斜线用法。同样的,他的两个声部写在同一谱号的记谱法以及左右手的音组分布通常都保留下来,在 8---(高八度记号)结束处省略了位置标记。那些在原版谱里系统地标明的 *solo*(独奏)和 *tutti*(合奏),因为它们可以从两架钢琴谱中清晰地区分出来,所以去除不再重复。

出版者的补充均以括号标出。贝多芬在独奏谱中写的指法以斜体字标出,为与其区分,现代的指法以普通字体标出。三连音经过句中带附点的三连音休止符被取消。当时的一个音以其小节线后的附点延长该音时值的记谱法被现代的记谱法取代(用  取代 )。而贝多芬在对位句中标的连线被照样保留,尤其是两个音之间用来延长时值的连线,比如它写成  而不是 。临时记号按现代的写法处理,它们适用于标有临时记号的同一小节,临时的还原记号也同样如此。

由编者补充的临时记号以小写标在该音之前。对于现在不常用的省略记号均详细写出它们的弹奏法。短倚音在贝多芬早期时常以  标记,它占其后主音的极短的值。在倚音和主音之间没有连线。颤音和回音以现在的记法标出。对于速度、力度和表情记号也同样用现代记法。贝多芬式的省略记号如 *crs.*, *cres* 或 *for* 都标为 *cresc.* 及 *f.*

渐强——渐弱记号  被标为现在的 , 同时,如果看不出贝多芬有什么特别要强调的话,对一些不相符的力度标记都作了统一规范。踏板记号  作了保留,贝多芬常用的以  来表示放开踏板的记号以 \* 标写。省略了长连线。

在手稿和初版中表示断奏的短横线 and 点,原有多种标法并且前后不统一,为使这个悬而未决的问题不再为后来者带来困扰,断奏记号基本以点来表示,而如果贝多芬显然写的是短横线,那么以楔形记号标在音符上,以示区别。

1999 年秋于波恩  
汉斯-维尔纳·库滕

## Preface

By presenting Beethoven's piano concertos in an arrangement for two pianos the publishers hope to make these works, which appeared in score as part of the new Beethoven Gesamtausgabe, available to a wider public for purposes of study. The piano reduction of the orchestral accompaniment is based on Hans-Werner Kúthen's edition of this work, which was issued by the same publishers in the new Beethoven Gesamtausgabe (Series III, Vol. 2, *Klavierkonzerte I*). The solo piano part has also been taken from this volume. The three cadenzas for the first movement were written by Beethoven himself, and have likewise been taken from the Gesamtausgabe, namely from *Kadenzen zu Klavierkonzerten* (Series VII, Vol. 7, edited by Joseph Schmidt-Görg); they have, however, been revised by the present editor after comparison with the autographs in the Beethoven-Haus Bonn (H.C. Bodmer Collection, Mh 10 to 12, which were probably written in 1809 for the use of Archduke Rudolph). Detailed notes on the sources and the edition of the solo part can be found in the Preface and Critical Commentary of the Gesamtausgabe; the essential points concerning the present Piano Concerto op. 15, however, are discussed below. The reader may also usefully consult the concise version of the editorial guidelines employed for this solo part. They appear at the end of this preface.

On 29 March 1795 Beethoven made his debut at the Vienna Hofburg with a piano concerto on the pianoforte.<sup>1</sup> Unanimous tradition has it that the work he played at this concert of the Tonkünstler Society was his Piano Concerto in C major. In 1875, however, Gustav Nottebohm disagreed with this view, arguing that Beethoven played the earlier B♭-major concerto on this occasion, his first known appearance in public as a soloist.

Since then, examinations of the widely existing sketch material have enabled modern-day researchers to conclude that the first version of the C-major Concerto must have been completed by the date of the aforementioned concert, thereby confirming the earlier view. Contemporary documents support this conclusion

(confer the recent statement of Tomislav Volek/Jaroslav Macek, *Beethoven's Rehearsals at the Lobkowitz's*, in: *The Musical Times* 127, Febr. 1986, p. 76). For example, an account of the rehearsal for the "first concerto [in C major]" by Franz Gerhard Wegeler, a close friend of Beethoven's in Vienna, can only have applied to this date as he left the city on 31 May 1796. Furthermore, a playbill announcing the concert, as well as a review of it in the *Wiener Zeitung* of 1 April 1795, both speak of an "entirely new concerto"; not even a new version of the B♭-major Concerto op. 19, a product of Beethoven's Bonn period, would have been referred to in these terms.

The dating of some cadenza sketches indicates that Beethoven performed this first version during his concert tour in Berlin (probably at court) in May or June of 1796. On 23 November of the same year, this time in Preßburg, he again had an opportunity to perform the concerto while journeying to Budapest, where, as cadenza sketches for all three movements would seem to indicate, he probably played the work on 1 December. Another performance then took place on 29 or 30 December 1796 (the precise date has not been determined before) when Beethoven played his C-major Concerto at a benefit concert for the cousins Andreas and Bernhard Romberg. A final performance of this first version is documented in Václav Tomašek's autobiographical notes, which describe Beethoven's concerts at the Konviktsaal in Prague in October 1798: the success of the C-major Concerto caused Beethoven, while still in Prague, to prepare a final version of the earlier B♭-major work, which he then performed there as well a few days later. Its solo part, however, was not completely written out until two and a half years later, in April 1801.

Beethoven originally intended to play his c-minor Concerto op. 37 at the first of his own benefit concerts, which was held, again in the Hofburg, on 2 April 1800. Since, however, there was little chance of its being completed on schedule, he resolved in good time to revise the C-major work instead. This second version has survived in a complete score (Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. autogr. Beethoven 12). Following the performance, Beethoven made another thorough revision of the solo part in the same manu-

script, largely modifying the figuration but leaving the overall form intact. Then, as with opp. 19 and 37, a separate piano part was written out and, in December 1800, handed over with the orchestral material to the Viennese publisher Tranquillo Mollo as an engraver's copy. Although the C-major Concerto originated after the one in B♭-major, there is a certain justification for calling it Beethoven's Piano Concerto no. 1 and giving it an earlier opus number: first of all, it appeared in print before the B♭-major Concerto; and secondly, the solo part of the earlier op. 19, though earlier in conception, was long left unfinished and was not written out in fair copy until after the more recent work.

A comparison of the autograph score (Aut. 12) with Mollo's engraved piano part reveals a discrepancy in the handling of the tutti: in the manuscript Beethoven only sporadically writes *c.[ol] B.[asso]* following a solo passage, whereas the printed edition gives the complete figured bass, engraved in large notes in the piano part, as a shorthand rendition of the tutti sections. This form of notation, which was probably the work of Mollo's engraver, does not, however, correspond to the notation Beethoven employed a short while later in the autograph solo part of his op. 19, where the tutti passages are rendered by the melody line and unfigured bass part. In the first edition, then, the printed solo part served a dual function, being a guide and conductor's part for the soloist and, at the same time, a basis for performance outside the concert hall, e.g. for domestic music-making. At all events, the first edition does not intend the pianist to play along in the tutti passages.

### Notes on the Edition

The musical text has been obtained in the manner customary for critical editions: namely, by collating and evaluating all available authentic sources. In order to do greatest possible justice to Beethoven's intentions, a few characteristic traits of his notation have been retained. Thus, his grouping of notes by means of beams and flags has been retained (except in the case of oblique beaming) wherever this is used to indicate a particular articulation. Similarly, his manner of notating two voices on a single staff has generally been adopted, as has his registral disposition of the mu-



sic between the two hands.

Editorial additions are enclosed in parentheses. Dotted rests in triple-meter passages have been simplified. Notes prolonged by a dot following the bar line have put into modern notation (♩ |) rather than ♩ |.).



On the other hand, in contrapuntal passages, Beethoven's ties have been retained even when the tied note-values could be added together.




e.g. ♩ rather than ♩ ♩

Accidentals are treated according to customary usage. They remain in effect for the bar in which they appear. The same applies to warning accidentals.


Added accidentals appear in small type in front of the notes involved. Abbreviations no longer in current use have been written out. Short appoggiaturas are rendered consistently by ♯, as was customary in Beethoven's early period,

whereas long appoggiaturas take the next smaller time-value of the main note. There are no slurs between the appoggiatura and the main note. Trills and turns are notated in modern form. The same applies to marks regarding tempo, dynamics and agogics. Thus, Beethoven's abbreviations *crs.*, *cres.* and *for* have been rendered consistently as *cresc.* and *f.*

The crescendo-decrescendo mark  has been broken down into . Discrepancies in simultaneous dynamic markings have been made consistent only where no special intention on Beethoven's part can be discerned.

The pedal mark *Ped.* has been retained. The release mark  customarily used by Beethoven is rendered as . Similarly, the pedal mark *senza sordino* is given as *ped.* and *con sordino* as  when the meaning is the same; other-

wise, the original marking has been retained.

The former manner of combining ties and legato slurs  has been

changed without comment to .

for longer groupings, only strings of short slurs have been used. Slurs indicating subdivisions of the beat have been omitted. The autographs and first editions use dashes and dots variously and inconsistently to indicate shortened notes. So as not to complicate this practically insoluble problem further, we have rendered them here uniformly as dots. However, wherever Beethoven clearly wrote dashes, they appear as wedges above the note to distinguish them from staccato dots. Especially relevant questions regarding the text are taken up in footnotes.

Bonn, spring 1990  
Hans-Werner Kùthen

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# 第一钢琴协奏曲

出版于 1801 年

Allegro con brio

Opus 15

Piano I  
(Solo)

Piano II  
(Orchestra)

The musical score is presented in two systems. The first system shows measures 1 through 6. Piano I (Solo) has a whole rest in every measure. Piano II (Orchestra) begins with a piano (*p*) dynamic. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and eighth notes. Measure 7 is a repeat of the first system. Measure 14 begins with a new section, marked with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes, while the left hand continues with chords. The score concludes with a fortissimo (*ff*) dynamic and a final chord.

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20

Musical score for measures 20-24. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing whole rests for all four staves. The lower staff is a grand staff with a treble and bass clef. It begins with a fortissimo (*ff*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*sf*) dynamic marking.

25

Musical score for measures 25-28. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing whole rests for all four staves. The lower staff is a grand staff with a treble and bass clef. It begins with a fortissimo (*sf*) dynamic. The right hand features rapid sixteenth-note passages and chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*sf*) dynamic marking and the instruction *staccato*.

29

Musical score for measures 29-32. The system consists of two staves. The upper staff is a grand staff with a treble and bass clef, containing whole rests for all four staves. The lower staff is a grand staff with a treble and bass clef. It begins with a fortissimo (*sf*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fortissimo (*sf*) dynamic marking.

33

Measures 33-36 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains the following: Measure 33: Quarter notes G2, A2, B2, C3. Measure 34: Quarter notes D3, E3, F3, G3. Measure 35: Quarter notes A3, B3, C4, D4. Measure 36: Quarter notes E4, F4, G4, A4. Dynamics: *f* (forte) at the start of measure 34, and *cresc.* (crescendo) above measure 36.

37

Measures 37-41 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains the following: Measure 37: Quarter notes G2, A2, B2, C3. Measure 38: Quarter notes D3, E3, F3, G3. Measure 39: Quarter notes A3, B3, C4, D4. Measure 40: Quarter notes E4, F4, G4, A4. Measure 41: Quarter notes B4, C5, D5, E5. Dynamics: *f* (forte) at the start of measures 38, 39, 40, and 41.

42

Measures 42-46 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains the following: Measure 42: Quarter notes G2, A2, B2, C3. Measure 43: Quarter notes D3, E3, F3, G3. Measure 44: Quarter notes A3, B3, C4, D4. Measure 45: Quarter notes E4, F4, G4, A4. Measure 46: Quarter notes B4, C5, D5, E5.

47 A

Measures 47-51 of a musical score. The top staff (treble clef) contains whole rests for all five measures. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 47 starts with a piano (*pp*) dynamic. Measures 48 and 49 continue with the same accompaniment. Measure 50 begins with a piano (*p*) dynamic and features a melodic line in the right hand. Measure 51 continues the melodic line in the right hand.

52

Measures 52-57 of a musical score. The top staff (treble clef) contains whole rests for all six measures. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 52 starts with a piano (*p*) dynamic. Measures 53-56 continue with the same accompaniment. Measure 57 begins with a piano (*p*) dynamic and features a melodic line in the right hand.

58

Measures 58-63 of a musical score. The top staff (treble clef) contains whole rests for all six measures. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 58 starts with a piano (*p*) dynamic. Measures 59-62 continue with the same accompaniment. Measure 63 begins with a piano (*p*) dynamic and features a melodic line in the right hand.

84

Measures 84-88 of a musical score. The top staff is empty. The bottom staff contains complex chords and arpeggiated patterns. Measure 84 has a 6/8 time signature. Measure 85 includes a 7-measure rest. Measure 86 includes a 7-measure rest. Measure 87 includes a 7-measure rest. Measure 88 includes a 7-measure rest.

89

Measures 89-93 of a musical score. The top staff is empty. The bottom staff contains complex chords and arpeggiated patterns. Measure 89 includes a 7-measure rest. Measure 90 includes a 7-measure rest. Measure 91 includes a 7-measure rest. Measure 92 includes a 7-measure rest. Measure 93 includes a 7-measure rest. Dynamics: *pp* (pianissimo) in measures 90 and 92.

74

Measures 74-78 of a musical score. The top staff is empty. The bottom staff contains complex chords and arpeggiated patterns. Measure 74 includes a 7-measure rest. Measure 75 includes a 7-measure rest. Measure 76 includes a 7-measure rest. Measure 77 includes a 7-measure rest. Measure 78 includes a 7-measure rest. Dynamics: *ff* (fortissimo) in measures 76 and 78.

78

Musical score for measures 78-81. The top system shows two empty staves. The bottom system shows a piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 80. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat).

82

Musical score for measures 82-85. The top system shows two empty staves. The bottom system shows a piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 83. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat).

86

B

Musical score for measures 86-89. The top system shows two empty staves. The bottom system shows a piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 87. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat).



90

90

91

92

93

*p*

*ff*

*ff*

94

94

95

96

*cresc.*

97

97

98

99

100

*f*

*ff*

*ff*

*ff*