

## EDITORIAL COMMENTARY

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### *Sinfonia No. 11 in G Minor, BWV 797 (Bach)*

All parenthetical material and fingerings are editorial. The primary touch is legato throughout. You may use pedal in this piece, but sparingly. For this beautiful, lyrical melody, the performer needs a rich singing tone in the long musical ideas. The *Sinfonias* are challenging works that might be regarded as fugue-like, although the first announcement of the theme is accompanied by counterpoint.

Bach's works brought Baroque music to its highest perfection; for this reason, most historians date the end of the era with his death in 1750. Bach's family played a significant role in German music for over 150 years.

### *Sonata in E Major, Op. 14, No. 1 (Third Movement) (Beethoven)*

All parenthetical material and fingerings are editorial. Note the sudden changes of dynamics in this piece, created intentionally to surprise the listeners and create humor. Be careful not to over-pedal in measures 47–83. A light accent pedal on the staccato bass octaves in this section may be appropriate. This rondo sparkles with rapid scales and broken chords. Be sure to convey a lilting, spontaneous and refreshing spirit as you play.

Beethoven was a musical giant who, by the time he was 30, became one of the most renowned pianists and composers in Europe. Although he adhered to Classical forms, his music was highly innovative from the beginning stages of his composing.

### *Grillen ("Whims") (from Fantasiestücke), Op. 12, No. 4 (Schumann)*

All parenthetical material and fingerings are editorial. This piece is humorous and capricious, filled with a whirlwind of successive ideas. The original score is marked "Pedal" at measure 1. A general marking such as this is usually interpreted as an indication to use pedal throughout the piece as needed, in the opinion of the performer and in conjunction with the performance practice precepts for the composer and style. Here, the editor suggests using accent pedals in measures 1, 3, 4–6, etc. Avoid pedaling through the many staccato chords, since they help create the humor and energy in the music.

The piece is in sonata rondo form (A B A C A B<sup>1</sup> A). The melody should project at the start of the C section (measure 61). The grace notes in measure 87 should be played slowly, as a rolled chord, and pedal should be held from this rolled figure through the fermata in measure 88.

Schumann's creative, fanciful mind has produced some of the most imaginative music in the piano repertoire. His music was influenced by his strong literary background (his father was a bookseller). Schumann wrote plays and poems, and founded a progressive journal that was critical of salon music and musical stagnation.

Op. 12, No. 4

The musical score for 'The Swan' by Camille Saint-Saëns, featuring a piano and a vocal soloist. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part is marked 'mf' and the vocal part is marked 'sf'. The score includes fingerings and breath marks.

6

*ff*

*sf*

V

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has three measures, and the second system has three measures. The voice part is written in a soprano clef, and the piano part is written in a grand staff (treble and bass clefs). The piano part includes fingerings (1, 2, 3) and articulation marks (accents, slurs). The score ends with a double bar line and repeat dots.

Musical score for Example 25, measures 25-30. The key signature has two flats (B-flat and E-flat). Measure 25 starts with a treble clef and a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic and a half note G2. Measures 26-30 feature complex rhythmic patterns with eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Breath marks (V) appear at the start of measures 27, 28, and 29. The piece concludes in measure 30 with a final chord.

# Sonata in F Minor (First Movement)

Ludwig van Beethoven (1770–1827)

Op. 2, No. 1

Allegro

The musical score is written for piano and bass. It begins with a treble clef and a key signature of three flats (F minor). The time signature is 3/4. The tempo is marked 'Allegro'. The score is divided into five systems, each with a piano and bass staff. The first system starts with a piano (p) dynamic. The second system includes fortissimo (sf) and fortissimo (ff) dynamics. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like (p), sf, ff, and p. Fingerings are indicated by numbers 1-5. There are also some specific markings like '1 2 4' and '1 3 5'.

a

Handwritten musical notation for fingering 'a', showing a treble clef, a key signature of three flats, and a sequence of notes with fingerings 2, 3, 4, 5, 4, 3, 2, 1.

b Possible redistribution:

Handwritten musical notation for fingering 'b', showing a bass clef, a key signature of three flats, and a sequence of notes with fingerings 5, 3, 2, 1, 3, 2, 1, 3, 2, 1. The notation includes 'RH' and 'LH' labels.

# Sonatine (Second Movement)

Maurice Ravel (1875–1937)

(Minuet tempo)  
Mouvement de Menuet

The musical score is presented in three systems, each with a piano (p) or pianissimo (pp) dynamic marking. The first system includes a piano (p) marking. The second system begins at measure 7. The third system begins at measure 13 and includes a pianissimo (pp) marking. The score features various musical notations including triplets, slurs, ties, and fingering numbers. A circled 'a' is placed under a note in the third system.

(a) The unconnected “ties” are an indication to let the notes ring.