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Die Schule der Tonleitern, Accore und Verzierungun, Op. 88, Heft 3

Hermann Berens (1826-1880)

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21.

Hermann Berens, Op. 88. Heft 3.

Allegro.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Allegro'. The piece begins with a forte (ff) dynamic. The right hand plays a complex melodic line with many slurs and ties, while the left hand provides harmonic support with chords and occasional melodic fragments. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (ff, f), articulation marks, and fingerings. The piece is in a major key and 2/4 time. The first system starts with a forte (ff) dynamic and features a complex melodic line in the right hand with many slurs and ties. The second system continues the melodic development. The third system introduces a triplet in the right hand. The fourth system features a triplet in the left hand. The fifth system includes a measure with a circled '18' above it. The sixth system concludes with a circled '8' above it. The piece ends with a fermata over the final note.

sempre legato

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many slurs and fingerings (1-5). The left hand (bass clef) provides a steady accompaniment with chords and single notes. A '3' is written above the first bass note.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment includes some chords with accidentals (sharps).

Third system of musical notation. The right hand has a very dense melodic texture. The left hand accompaniment features chords with accidentals and some slurs. A '3' is written above the first bass note.

Fourth system of musical notation. The right hand has a more melodic, less dense texture. The left hand accompaniment continues with rhythmic patterns and chords.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment features rhythmic patterns and chords.

Sixth system of musical notation. The right hand has a melodic line with a large slur. The left hand accompaniment features rhythmic patterns and chords. A '3' is written above the first bass note. The system ends with a double bar line and a 'R.H.' marking above the right hand staff.

Andantino.

22.

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

p dolce

1 2 3 4 1

3 5 3 4 3 5 5 5 5 4 4 5 4 5 4 5 4 5

f

4 5 4 5 4 5 3 5 3 4 3 4 3 4

f *p* *ff poco animato* *dim.*

3 5 3 4 3 5 5 5 4 5 3 4

ritard. *pp a tempo* *pp*

1 2 3 4 1

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

fz *pp*

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

ppp ritard. *ped.*

Allegro moderato.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The score features a variety of dynamic markings: *fz* (forzando), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). It also includes performance instructions such as *dim.* (diminuendo) and *poco ritard.* (poco ritardando). The piece is characterized by intricate piano textures, often with sixteenth-note patterns in the bass and chords in the treble. Fingerings and articulation marks are clearly indicated throughout the score.

Red.

24.

Allegro.

sempre legato

The first system of the piece consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a series of eighth-note chords. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

The second system continues the piece. The treble staff features a melodic line with eighth-note chords, while the bass staff has a more active accompaniment with eighth-note patterns and some rests.

The third system includes a *cresc.* (crescendo) marking. The treble staff has a melodic line with some rests, and the bass staff has a dense accompaniment of eighth notes. Fingering numbers like 1, 2, 3, 4, and 5 are visible throughout.

The fourth system starts with a forte (*f*) dynamic marking in the bass staff, which then transitions to a piano-piano (*pp*) dynamic. The treble staff has a melodic line with eighth-note chords, and the bass staff has a complex accompaniment.

The fifth system shows a change in the bass line, indicated by a flat sign (*b*) in the bass clef. The treble staff continues with eighth-note chords, and the bass staff has a more active accompaniment.

The sixth system includes various fingering numbers (1, 2, 3, 4, 5) and a change in the bass line, indicated by a flat sign (*b*) in the bass clef. The treble staff has a melodic line with eighth-note chords, and the bass staff has a complex accompaniment.

The seventh system concludes the piece with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff. Fingering numbers like 1, 2, 3, 4, and 5 are visible.

Moderato.

27.

First system of musical notation (measures 1-8). The piece is in 3/4 time. The right hand features a complex, flowing melody with many slurs and fingerings (e.g., 4 5 4, 4 5 4, 4 5 4). The left hand provides a simple accompaniment. Dynamics include *p* (piano) and *legato* markings. A handwritten *alla* is present above the staff.

Second system of musical notation (measures 9-16). The right hand continues with intricate patterns and slurs. The left hand has some rests and simple chords. A measure rest of 8 measures is indicated at the beginning of the system.

Third system of musical notation (measures 17-24). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fourth system of musical notation (measures 25-32). The right hand continues with a melodic line, including a measure rest of 5 measures. The left hand has a bass line with some rests. Dynamics include *f* (forte).

Fifth system of musical notation (measures 33-40). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *f* (forte) and *dim.* (diminuendo).

Sixth system of musical notation (measures 41-48). The right hand continues with a melodic line, including a measure rest of 5 measures. The left hand has a bass line with some rests. Dynamics include *p* (piano).

Seventh system of musical notation (measures 49-56). The right hand features a melodic line with slurs and fingerings. The left hand has a bass line with some rests. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a *poco ritard.* (poco ritardando) marking.

Allegro con fuoco.

First system of musical notation. Treble clef (top) and bass clef (bottom). The piece is in 2/4 time. The first measure is marked *ff*. The second measure has a handwritten *Cantabile* above it. Fingerings are indicated with numbers 1-5. The system ends with a fermata over a whole note chord.

Second system of musical notation. Treble clef (top) and bass clef (bottom). The first measure is marked *p*. The last measure of the system is marked *fz*. The system ends with a fermata over a whole note chord.

Third system of musical notation. Treble clef (top) and bass clef (bottom). This system contains several measures with complex fingering patterns, including triplets and sixteenth-note runs. The system ends with a fermata over a whole note chord.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). The first measure is marked *p*. The system ends with a fermata over a whole note chord.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). The first measure is marked *ff*. The system ends with a fermata over a whole note chord. The word *Volo* is written vertically below the bass staff.

Sixth system of musical notation. Treble clef (top) and bass clef (bottom). The system ends with a fermata over a whole note chord. The word *Volo* is written vertically below the bass staff. Pedal markings (*Ped.*) are present below the bass staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with some chords and rests. Dynamics include *fz* and *p*. There are some markings like "Led." and a star symbol.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a very active melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *ff*. There are some markings like "Led." and a star symbol.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *p*, *ff*, and *fz*. There are some markings like "Led." and a star symbol.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. There are some markings like "Led." and a star symbol.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. There are some markings like "Led." and a star symbol.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with many slurs and fingerings. The left hand has a bass line with some chords and rests. Dynamics include *fz*. There are some markings like "Led." and a star symbol.

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