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A Madame WILHELMINE SOPHIE WILLEKES MACDONALD

SIX PRÉLUDES

POUR PIANO

PAR

SERGE BORTKIEWICZ

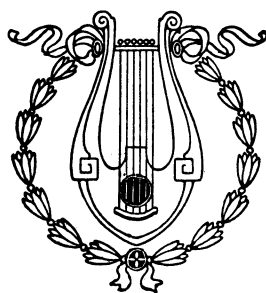
OP. 13

No. 1. Mi ♯ majeur. Es.
No. 2. Do mineur. Cm.

No. 3. La majeur. A.
No. 4. Do ♯ min. Cism.

No. 5. La ♯ ma
No. 6. Do m

28 449



Musikbibliothek

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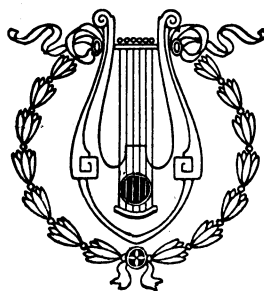
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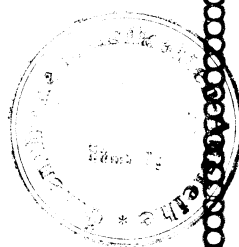
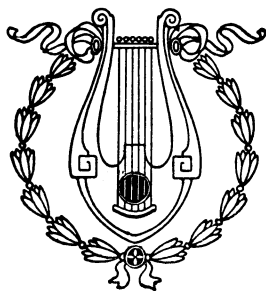
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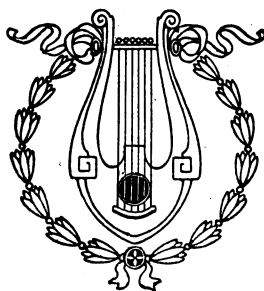
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PAR

SERGE BORTKIEWICZ

OP. 13

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No. 2. *Do* mineur. *Cm.* No. 4. *Do* ♯ min. *Cism.* No. 6. *Do* majeur. *C.*



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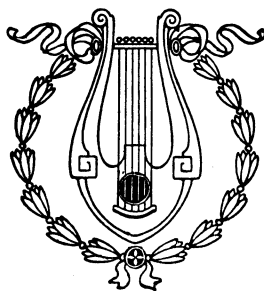
POUR PIANO

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SERGE BORTKIEWICZ

OP. 13

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Séparément à M. 1.—

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I.

Cantabile ma sempre poco animato.

Serge Bortkiewicz, Op.13. No.1.

Piano. *mf* *acceler.* *cresc.*

riten. *a tempo* *dolce espressivo* *dim.* *pp*

rinforzando

do e appassionato

cresc.

f

1 2 4

ff

smorzando

rit.

p

a tempo

4 5 3 4

cresc.

1 5 2 3 4

appassionato

f

a tempo

1 2 2 1 2 3 1 3

dim.

mf

p

rit.

3 2 1 5 5 5 3 2 3

rit.

sostenuto

pp

1 2 3 4 1

Zeitgenössische Klaviermusik für Konzert und Salon.

(s. = schwer, m. = mittelschwer, l. = leicht.)

<p>Feruccio Busoni Op. 30^a No. 1. Kontrapunktisches Tanzstück <i>♩</i> 1.— — No. 2. Kleine Ballettszene III <i>♩</i> 1.— Praeludium und Fuge Esdur v. J. S. Bach für Pianoforte, z. Konzertgebr. frei bearb. <i>♩</i> 3.—</p>	<p>Hugo Kaun Op. 34 No. 1. Menuett-Phantasie <i>♩</i> 1.80 No. 2. Walzer <i>♩</i> 2.— No. 3. Melodie-Etude <i>♩</i> 1.20 No. 4. Oktaven-Etude <i>♩</i> 1.20</p>	<p>Karl Nawratil s. Op. 14. 3 Balladen <i>♩</i> je 1.— ss. Op. 15. Variationen überein eigenes Thema <i>♩</i> 3.—</p>	<p>Felix Woyrsch m. Op. 44. Improvisationen. 2 Hefte. Komplet <i>♩</i> je 2.— In ein Album <i>♩</i> 1.— Erinnerung <i>♩</i> 1.— Nächtlicher Ritt <i>♩</i> 1.20 Frühlingsgesang <i>♩</i> .60 Notturmo <i>♩</i> 1.—; Canzonetta <i>♩</i> .60 Traumgesicht <i>♩</i> 1.—; Epilog <i>♩</i> 1.—</p>	
<p>Alfred Grünfeld Op. 31. Menuetto <i>♩</i> 2.— Op. 35. Humoreske <i>♩</i> 2.50 Op. 36. Mazurka <i>♩</i> 2.— Op. 37. Spanisches Ständchen <i>♩</i> 2.— Op. 38. Barkarole <i>♩</i> 2.50 Op. 39. Impromptu <i>♩</i> 2.— Op. 40. Etude <i>♩</i> 2.50</p>	<p>Eduard Nápravník Op. 61. Six Morceaux. m. Barcarolle <i>♩</i> 1.20. A la russe <i>♩</i> 1.80 Elegie <i>♩</i> 1.20. Mazurka <i>♩</i> 1.50 Valse <i>♩</i> 1.50. Etude <i>♩</i> 1.50</p>	<p>Albert Gortler Op. 17. Stimmungsbilder. Kplt. n. <i>♩</i> 3.— m. Widmung <i>♩</i> .80; Unruhe <i>♩</i> 1.20 m. Heller Morgen <i>♩</i> .80 m. Träumerei <i>♩</i> .80 s. Uebermut <i>♩</i> 1.50 s. Mondnacht <i>♩</i> 1.— s. Karneval <i>♩</i> 1.80 s. Abschied u. Erinnerung <i>♩</i> 1.50</p>	<p>Max Laurischkus Op. 17. Skizzen. Komplet <i>♩</i> 2.50 m. Gruss <i>♩</i> .60; Klage <i>♩</i> .60 m. Schäferin und Schäfer <i>♩</i> .60 m. Der Waldsee <i>♩</i> 1.— m. Wiegenlied <i>♩</i> .60 m. Muntres Bächlein <i>♩</i> .80 m. Entsaugung <i>♩</i> .50</p>	
<p>Theodor Leschetizky Op. 36. 4 Morceaux. Komplet <i>♩</i> 4.— Aria, Gigue, Humoresque <i>♩</i> je 1.20 La Source <i>♩</i> 1.80 Op. 37. Valse-Caprice <i>♩</i> 2.50 Op. 38. Menuetto capriccioso — Mazurka Impromptu <i>♩</i> je 2.50</p>	<p>Alfred Reisenauer Op. 14. Reisebilder. Zu 4 Händen. Am schwarzen See des Grimsel-Hospiz <i>♩</i> 1.20 Am Staubbach <i>♩</i> 1.50 Mittagsstille am Brienzer See <i>♩</i> 1.20</p>	<p>Giuseppe Martucci Op. 74. Trêfle à 4 feuilles <i>♩</i> 2.— m. Prélude <i>♩</i> .80 m. Mouvement de Valse <i>♩</i> 1.— m. Mouvement de Mazurka <i>♩</i> .60 m. Mouvement de Polka <i>♩</i> .80</p>	<p>E. Wolf-Ferrari m. Op. 14. 3 Klavierstücke. Komplet <i>♩</i> 2.— Melodie, Capriccio, Romanze <i>♩</i> je 1.20</p>	
<p>Franz Liszt Pelonaise aus der Oper „Eugen Onegin“ v. P. Tschaikowsky <i>♩</i> 3.— Tarentelle d'A. Dargomischsky <i>♩</i> 3.—</p>	<p>Richard Strauss Op. 17 No. 2. Ständchen. m. Uebertragung von Richard Hofmann <i>♩</i> 1.20 s. Uebertragung von Felix vom Rath <i>♩</i> 1.20 ss. Konzert-Uebertragung von Theodor Pfeiffer <i>♩</i> 1.80</p>	<p>Alessandro Longo m. Op. 17. 4 Morceaux <i>♩</i> 2.50 Romance I.—. Barcarolle <i>♩</i> .80 Minuetto —.80. Valse <i>♩</i> 1.— s. Op. 32. Sonate C moll <i>♩</i> 4.—</p>	<p>Seander Schlegel Op. 10. 3 Klavierstücke. Kplt. <i>♩</i> 2.50 s. 1. Nachruf <i>♩</i> 1.20 m. 2. Gretchen vor der Mater dolorosa <i>♩</i> .80 s. 3. Phantasie-Walzer <i>♩</i> 1.20 ss. Op. 11. Zweite Ballade <i>♩</i> 2.50</p>	
<p>Eduard Schütt Op. 25. Bluettes en forme de Valse. Komplet <i>♩</i> 4.— Daraus No. 10. Valse-Finale <i>♩</i> 1.50 Op. 35. 8 Praeludien. Komplet <i>♩</i> 3.— Dieselben einzeln <i>♩</i> je .50 bis 1.—</p>	<p>E. Wolf-Ferrari Op. 13. Impromptus. Komplet <i>♩</i> 2.50 Desdur. Bdur. Fismoll <i>♩</i> je 1.20</p>	<p>Eduard Schütt Op. 36. Poésies d'Automne. Komplet <i>♩</i> 4.— s. Vision d'automne <i>♩</i> .60 m. Au village <i>♩</i> 1.20 m. Cantique d'amour <i>♩</i> 1.— s. Valse Champêtre <i>♩</i> 1.50 s. Epilogue <i>♩</i> .60</p>	<p>Ludvig Schytte Op. 141. 6 Klavierstücke. Kplt. <i>♩</i> 3.— Cachucha, Harfenklänge, Rêve oriental, Aubade provençale, In der Nacht, Valse-Réverie <i>♩</i> je 1.—</p>	
<p>Peter Tschaikowsky Op. 37. Sonate in G <i>♩</i> 8.— Op. 43 No. 4a. Marche miniature (Siloti) <i>♩</i> 1.— Impromptu Asdur (a.d. Nachlass) <i>♩</i> 1.20</p>	<p>Felix Woyrsch Op. 48. Metamorphosen. Heft I <i>♩</i> 2.50 Heft II <i>♩</i> 2.— s. 1. Esdur — Esmoll <i>♩</i> 1.— s. 2. Gmoll — alla Tarantella <i>♩</i> 2.— s. 3. Fmoll — Fdur <i>♩</i> 1.50 s. 4. Asdur — Fmoll <i>♩</i> 1.—</p>	<p>Ernst Baeker Op. 15. 4 Klavierstücke. Kplt. <i>♩</i> 3.— Durch! <i>♩</i> 1.—. Intermezzo <i>♩</i> 1.50 Sehnsucht <i>♩</i> 1.— Mummenschanz <i>♩</i> 1.20</p>	<p>W. H. Pommer s. Op. 14. Andante patetico con Variazioni <i>♩</i> 2.—</p>	
<p>Arthur Hinton m. Op. 22. 4 Bagatelles. Hommage à Th. Leschetizky. Komplet <i>♩</i> 2.— 1. La Coquette. 2. Scène d'amour. 3. Rêverie — à deux. 4. La Capricieuse <i>♩</i> je 1.—</p>	<p>Alessandro Longo Op. 13. Suite di stile antico. Completo <i>♩</i> 3.— s. 1. Aria con Variazioni <i>♩</i> 2.— m. 2. Sarabanda <i>♩</i> 1.— s. 3. Capriccio <i>♩</i> 1.—</p>	<p>Alfred Zofft m. Op. 25. 3 Phantasiestücke <i>♩</i> 1.80 m. Op. 29. Einsame Stunden. Komplet <i>♩</i> 2.— Erinnerung, Träumerei <i>♩</i> je 1.— Nachhall aus Norwegen <i>♩</i> 1.—</p>	<p>P. Tschaikowsky Op. 51. 6 Morceaux. Komplet <i>♩</i> 6.— s. 1. Valse de salon <i>♩</i> 1.80 s. 2. Polka peu dansante <i>♩</i> 1.20 s. 3. Menuetto scherzoso <i>♩</i> 1.20 m. 4. Natha-Valse <i>♩</i> 1.20 s. 5. Romance <i>♩</i> 1.20 m. 6. Valse sentimentale <i>♩</i> 1.20</p>	
<p>Eduard Schütt m. Op. 17. Scènes de Bal. Komplet <i>♩</i> 3.— Gavotte-Humoresque, Valse lente, Rococo, Mazurka <i>♩</i> je 1.50</p>	<p>Adolph Kenselt m. Abschiedsklage. Melodie <i>♩</i> 1.— m. Mon Chant du Cygne. Sérénade <i>♩</i> 1.20 m. Sehnsucht. Melodie <i>♩</i> 1.—</p>	<p>Anton Arensky m. 6 Klavierstücke in Kanonform (Fremdes Leid. Widerspruch. Marsch. Sorglosigkeit. Geständnis. Sehnsucht) <i>♩</i> 2.—</p>	<p>Louis Brassin s. 3me Barcarolle <i>♩</i> 1.— ss. Etude de Concert (Utmaï) <i>♩</i> 2.— s. Polka de la Princesse <i>♩</i> 1.75 ss. Toccata (Dmoll) für Orgel von Joh. Seb. Bach, für Pianoforte zum Konzertvortrag bearbeitet <i>♩</i> 1.50 ss. 23. Mazurka v. Fr. Chopin, für den Konzertvortrag bearbeitet <i>♩</i> 1.50</p>	
<p>Mili Balakirew ss. Islamey. Fantaisie orientale <i>♩</i> 3.—</p>	<p>Bernhard Scholz Op. 52. Skizzen. 2 Hefte je <i>♩</i> 2.50 m. 1. Frühlingsglocken <i>♩</i> .80 s. 2. Entschluss <i>♩</i> 1.— m. 3. Barkarole <i>♩</i> .50 s. 4. Die Schmiede <i>♩</i> .80 m. 5. Scherzo <i>♩</i> .80 m. 6. Margareth <i>♩</i> .80 m. 7. Elegie <i>♩</i> .80 m. 8. Nachklang <i>♩</i> .50</p>	<p>Genari Karganoff s. Op. 11. Gavotte <i>♩</i> 1.20 ss. Op. 12. Valse-Impromptu <i>♩</i> 1.50 s. Op. 14. 3me Mazurka <i>♩</i> 1.— ss. Op. 16. Valse-Caprice <i>♩</i> 1.50 ss. Op. 17. 2me Tarentelle <i>♩</i> 2.— s. Op. 18. 2 Nocturnes <i>♩</i> 1.50</p>	<p>Eduard Schütt Op. 28. 3 Morceaux. s. 1. Capriccioso <i>♩</i> 1.50 m. 2. Canzonetta <i>♩</i> 1.20 m. 3. Scherzino <i>♩</i> 1.80 s. Op. 29. Thème varié et Fugato <i>♩</i> 2.— Op. 32. 2 Morceaux. m. 1. Intermezzo scherzoso <i>♩</i> 1.50 s. 2. Valse-Caprice <i>♩</i> 2.50</p>	
<p>Alessandro Longo ss. Op. 11. Tema con Variazioni <i>♩</i> 2.50 Op. 12. Suite romantica. Completo <i>♩</i> 2.— s. Preludio <i>♩</i> .80 m. Romanza <i>♩</i> .80 s. Serenata <i>♩</i> 1.20</p>	<p>Karl Nawratil s. Op. 7. Variationen über ein eigenes Thema <i>♩</i> 1.75 s. Op. 8. 3 Stücke. 1. Scherzo. 2. Impromptu (Kanon). 3. Gavotte <i>♩</i> 2.— Op. 12. 4 Charakterstücke. s. 1. Praeludium <i>♩</i> 1.50 m. 2. Sarabande <i>♩</i> .80 m. 3. Gigue <i>♩</i> 1.— s. 4. Passacaglia <i>♩</i> 1.—</p>	<p>Eduard Schütt Op. 8. 5 Klavierstücke. Kplt. <i>♩</i> 3.50 s. Humoreske <i>♩</i> .80 m. Ariette <i>♩</i> .60 m. Menuett <i>♩</i> 1.— s. Intermezzo <i>♩</i> 1.— s. Walzer <i>♩</i> 1.20</p>	<p>Serge Srebdolsky ss. Chant varié <i>♩</i> 4.— ss. Mosaïque (Chansonnette, Scherzo, Berceuse, Romance, Valse, Romance, Mazurka, Berceuse, Scherzo, Elégie, Coda) <i>♩</i> 4.50</p>	
<p>Anton Arensky Op. 42. 3 Morceaux. Komplet <i>♩</i> 2.— No. 1. Prélude <i>♩</i> 1.— No. 2. Romance <i>♩</i> 1.— No. 3. Etude <i>♩</i> 1.20</p>	<p>Verlag von D. RAHTER in LEIPZIG.</p>			

II.



Serg. Bortkiewicz, Op. 13. N.º 2.

Moderato.

Piano.

pp ed egualmente

mf espressivo

sempre molto egualmente

p

And.

And.

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

cresc. *cresc.*

ped.

5 3 4 2 5 4 2

mf

ped. *ped.*

pp 5 2 1 4 2 4 2

espressivo

pp

ped. *

5 3

p

ped.

5 3

ped.

1 3 4 3
2 1

cresc.

ped.

5 2 3 4 2

cresc.

3 1 4 2

mf

3 1 3 1 3 1

dim.

2 1 2

3 1

p

3 1 3 1 3 1

3. 4

pp *cresc.*

ped.

mf

f rit.

4 2 4 2 4 2

pp a tempo

mp

pp

1 3



III.

Serge Bortkiewicz, Op.13. No.3.

Allegretto con grazia.

Piano.

First system of a piano score. The right hand features a melodic line with triplets and a fourth-note figure, marked with a *cresc.* dynamic. The left hand provides harmonic support with chords and a bass line. A *f* dynamic is indicated in the second measure. Fingerings are shown above notes, and a *ped.* (pedal) marking is present in the second measure.

Second system of the piano score. The right hand continues the melodic development with a *mf* dynamic. The left hand features a more active bass line with triplets and sixteenth-note patterns. Fingerings are indicated throughout the system.

Third system of the piano score. The right hand has a *p* dynamic and includes trills (*tr.*) in the final two measures. The left hand continues with harmonic accompaniment. Fingerings and a *ped.* marking are visible.

Fourth system of the piano score. The right hand features a *cresc.* dynamic and a *f* dynamic. The left hand has a steady accompaniment. Trills (*tr.*) are present in the right hand. Fingerings and a *ped.* marking are included.

Fifth system of the piano score. The right hand has a *cresc.* dynamic. The left hand continues with harmonic support. Fingerings are shown throughout the system.

8

f

Red.

5 4 3 4

2 3

dim.

p

Red.

Red.

1 3 2 1

legatiss. armonioso

p

Red.

Red.

8

1 4 1

5 2 1 3 1

1 3 2

4 2 1

1 3 1

pp

Red.

8

5 3 1

4 1

5 3 1

5 2 1 3 2

4 2

2

1 3

1

3 1

rit.

a tempo

ppp

Red.

4 1

5 2

8

5

1 3

4

4 2 3 4

4

5

*



IV.

Serge Bortkiewicz Op. 13. No. 4.

Appassionato.

Piano.

This page of piano sheet music consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written for both the right and left hands. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system features a forte (*f*) dynamic marking. The fourth system also features a forte (*f*) dynamic marking. The fifth system includes a crescendo (*cresc.*) marking. The sixth system concludes with a forte (*f*) dynamic marking and a final measure containing the number 12. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece ends with a double bar line and the number 12 in the bottom right corner.

Handwritten fingerings: 2, 4, 5, 4, 3, 5, 4, 5, 4, 5, 4, 3, 1, 5, 4, 3, 1, 5, 2, 4, 1, 3, 1, 5, 2, 4, 1, 5, 2, 4, 1, 5.

ff *rinforz.* *rit.*

Ped.

a tempo

ff

con somma passione

cresc. **ff**

1 2 4

sempre ff

1 2 3

1 2 3

cresc. e riten. **ff**

Ped.

V.

Serge Bortkiewicz, Op.13. No 5.

Andantino placido.

dolce espressivo.

Piano.

pp

simile

2 Ped. $\frac{1}{2}$
5

poco cresc.

dimin.

Red.

legatiss.

Red.

rit.

con abbandono

Red.

Red.

Red.

Red.

cresc.

Red.

mf

Red.

First system of musical notation. Treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Bass clef with a key signature of three flats. The system contains two staves with various chords and melodic lines. Fingerings are indicated as 2 1 5 4 in the bass staff and 2 1 in the treble staff.

Second system of musical notation. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. The system contains two staves. The first measure in the treble staff is marked *pp*. Fingerings are indicated as 4 4 4 1 2 in the bass staff.

Third system of musical notation. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. The system contains two staves. The treble staff has markings *m.s.* and fingerings 1 2. The bass staff has a marking *Red.* and a fingering 4.

Fourth system of musical notation. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. The system contains two staves. The treble staff has markings *rit.* and *a tempo*. The bass staff has a marking *Red. poco marcato* and fingerings 5 5 3 4 5.

Fifth system of musical notation. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. The system contains two staves. The bass staff has fingerings 1 1 1 2 1 1 8.

Sixth system of musical notation. Treble clef with a key signature of three flats. Bass clef with a key signature of three flats. The system contains two staves. The treble staff has a marking *poco cresc.*. The bass staff has fingerings 3 4 5 and 4 1 2 1 1 2 1 2 1.

dimin.
p
Red. Red. Red. sempre poco marcato

Red. Red. 1 5

pp

con abbandono
sostenuto
dimin.
a tempo
p
Red. Red.

ppp
pp
Red.

VI.

Assai moto ma sempre con espressione.

Serge Bortkiewicz, Op.13. No 6

Piano.

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings such as 2, 1, 3, 4, 4, 4, 5, 5 in the right hand and 1, 2 in the left hand. The second system features a *simile* marking. The third system includes *cresc.* and *dim.* markings, with fingerings like 4, 1, 5, 5, 2, 4, 2 and 3, 1. The fourth system has a *cresc.* marking and a forte (*f*) dynamic. The fifth system includes *rit.*, *a tempo*, and *molto espressivo* markings, with fingerings like 1, 3, 5 and 1, 4, 5. The score concludes with a final chord in the right hand.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the third. The left hand (bass clef) plays a complex accompaniment with many beamed notes. Fingerings are indicated: 4, 1 in the first measure; 3, 2, 1 in the second measure. Below the staff, there are markings: 1/8 4, 5 2/4, and 1 2/4.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment is dense. Fingerings 4, 5, 3 are shown below the staff.

Third system of musical notation. The right hand has a dynamic marking *f* and a slur. The left hand accompaniment continues. A fermata is present over the final measure of the right hand.

Fourth system of musical notation. The right hand has a slur and a fermata. The left hand accompaniment is very active with many beamed notes.

Fifth system of musical notation. The right hand has a slur and a fermata. The left hand accompaniment is dense. Dynamic markings include *poco rit.* and *p*. A first ending bracket is shown at the end of the system.

Sixth system of musical notation. The right hand has a slur and a fermata. The left hand accompaniment is dense. A second ending bracket is shown at the end of the system.

The sheet music is organized into several systems. The first system shows a piano introduction with a *cresc.* marking. The second system is marked *con fuoco* and *sf*, featuring a complex rhythmic pattern with sixteenth-note chords and a *Red.* (pedal) marking. The third system includes *cresc.*, *allargando*, and *ff marc. tiss.* markings. The fourth system features *acceler.* and *riten.* markings, with a *ff* dynamic and a sixteenth-note run. The fifth system is divided into *molto*, *Andante*, and *Allegro* sections, with dynamics *mf*, *p*, and *cresc. brillante*. The final system is marked *f* and *cresc.*, leading to a *ff* dynamic and a sixteenth-note run.