

p

rit. *pp*

99.

Vivace

f (Wiederholung *p*) *mf*

mf

f H.G. Red

Stücke mit Doppelgriffen in der linken Hand

100.

101.

102.

First system of measures 103-104. Measure 103 starts with a treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mf* is present. Measure 104 continues the melody with a half note D5, followed by quarter notes E5, F#5, and G5, also under a slur. The dynamic marking *mf* is still present.

Second system of measures 103-104. Measure 103 continues the melody with a half note A4, followed by quarter notes B4, C5, and D5, under a slur. The dynamic marking *mf* is present. Measure 104 continues with a half note E5, followed by quarter notes F#5, G5, and A5, under a slur. The dynamic marking *mf* is present. The system ends with a repeat sign.

Third system of measures 103-104. Measure 103 continues the melody with a half note B4, followed by quarter notes C5, D5, and E5, under a slur. The dynamic marking *mf* is present. Measure 104 continues with a half note F#5, followed by quarter notes G5, A5, and B5, under a slur. The dynamic marking *mf* is present. The system ends with a repeat sign.

First system of measures 105-106. Measure 105 starts with a treble clef, key signature of one flat (Bb), and 3/4 time signature. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, all under a slur. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mf legg.* is present. Measure 106 continues the melody with a half note D4, followed by quarter notes E4, F4, and G4, all under a slur. The dynamic marking *mf legg.* is still present.

Second system of measures 105-106. Measure 105 continues the melody with a half note A3, followed by quarter notes B3, C4, and D4, under a slur. The dynamic marking *mf legg.* is present. Measure 106 continues with a half note E4, followed by quarter notes F4, G4, and A4, under a slur. The dynamic marking *mf legg.* is present. The system ends with a repeat sign.

Third system of measures 105-106. Measure 105 continues the melody with a half note B3, followed by quarter notes C4, D4, and E4, under a slur. The dynamic marking *mf legg.* is present. Measure 106 continues with a half note F4, followed by quarter notes G4, A4, and B4, under a slur. The dynamic marking *mf legg.* is present. The system ends with a repeat sign.

107.

First system of measures 107-108. Measure 107 is in G major (one sharp) and 2/4 time. It features a piano (*p*) melody in the right hand and a bass line in the left hand. Measure 108 continues the melody and bass line.

108.

Second system of measures 107-108. Measure 107 continues from the first system. Measure 108 features a piano (*p*) melody in the right hand and a bass line in the left hand, ending with a *pp* (pianissimo) dynamic marking.

First system of measures 109-110. Measure 109 is in G major (one sharp) and 2/4 time. It features a piano (*p*) melody in the right hand and a bass line in the left hand. Measure 110 continues the melody and bass line, ending with a *pp* (pianissimo) dynamic marking.

109.

Second system of measures 109-110. Measure 109 continues from the first system. Measure 110 features a piano (*p*) melody in the right hand and a bass line in the left hand, ending with a *pp* (pianissimo) dynamic marking.

110.

First system of measures 110-111. Measure 110 is in G major (one sharp) and 2/4 time. It features a piano (*p*) melody in the right hand and a bass line in the left hand. Measure 111 continues the melody and bass line, ending with a *pp* (pianissimo) dynamic marking.

Second system of measures 110-111. Measure 110 continues from the first system. Measure 111 features a piano (*p*) melody in the right hand and a bass line in the left hand, ending with a *pp* (pianissimo) dynamic marking.

111.

55

112.

Stücke mit Doppelgriffen in der rechten Hand

113.

114.

115.

First system of measures 115-116. The key signature has one flat (B-flat). The time signature is 3/8. The music is in piano (p). The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible in the right hand.

Second system of measures 115-116. The music continues in piano (p) and ends with a piano-piano (pp) dynamic marking. The right hand has a crescendo leading to the final measure.

116.

First system of measures 117-118. The key signature changes to two sharps (F# and C#). The time signature is 2/4. The music is in mezzo-forte (mf). The right hand plays chords, and the left hand has a melodic line with slurs and ties. A dashed box highlights a specific passage in the left hand.

Second system of measures 117-118. The music continues in mezzo-forte (mf) and ends with a piano (p) and piano-piano (pp) dynamic marking. The right hand has a crescendo leading to the final measure.

117.

First system of measures 119-120. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is in mezzo-forte (mf) with an expressive (espr.) marking. The right hand plays chords, and the left hand has a melodic line with slurs and ties.

Second system of measures 119-120. The music continues in mezzo-forte (mf) and ends with a piano (p) dynamic marking. The right hand has a crescendo leading to the final measure. A dashed box highlights a specific passage in the left hand.

118.

Exercise 118, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece begins with a piano (*pp*) dynamic. The right hand features a series of chords and dyads, while the left hand plays a rhythmic pattern of eighth notes.

Exercise 118, measures 5-8. The right hand continues with chordal textures, and the left hand maintains its eighth-note pattern. The piece concludes with a *pp* dynamic marking.

119.

Exercise 119, measures 1-4. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. The piece starts with a piano (*p*) and *dolce* (sweet) marking. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment of dotted half notes.

Exercise 119, measures 5-8. The right hand continues its melodic line, and the left hand's accompaniment remains. The piece ends with a *pp* dynamic marking.

120.

Exercise 120, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment of dotted half notes.

Exercise 120, measures 5-8. The right hand continues its melodic line, and the left hand's accompaniment remains. The piece concludes with a *mf* dynamic marking.

121.

p

rit. *pp*

122.

mf legg.

123.

pp

calando *ppp*

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