

BEETHOVEN

KLAVIERSONATEN

BAND II

NACH EIGENSCHRIFTEN
UND ORIGINALAUSGABEN
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O NEVER
LEAVE THE
KEYBOARD!

SONATE

Dem Grafen Franz von Brunsvik gewidmet

Komponiert 1804/05

Opus 57

Allegro assai

Handwritten notes: *land with a... at this pt count 12 3, 12 3, 12 3 rather than fingers!*

Handwritten notes: *balance... R.H. as you go...*

Handwritten notes: *can shake at beginning... over the D was... sticking... 3rd finger... play very close to the keys on E...*

Handwritten notes: *finger... shake... base you... feel the 6th... 3rd finger... 3 fingers! don't feel 4th finger in E...*

Handwritten notes: *final stage... have been... normal... play in key...*

Handwritten notes: *trills feel... 2nd part... whole... pedal... speak in... thought...*

*) Beim zweiten Teil des 1. Themas u. den folgenden, diesem entnommenen Stellen ist in Eigenschrift u. Orig. Ausgabe die Bogenziehung sehr ungleichmäßig; sie wurde überall sinngemäß vereinheitlicht.

*) In second part of 1st theme and the following passages based thereon, the slurs in autogr. and orig. edition are by no means uniform; this divergence has been rectified throughout.

*) Dans la 2e partie du 1er thème et dans les parties en dérivant, les arcs sont marqués très inégalement, tant dans l'autogr. que dans l'édition orig.; ils ont été partout uniformisés convenablement.

[illegible]

* In autogr. and orig.ed., the slurs in the 2. theme and its repetitions are also very dissimilar; here too this disagreement has been corrected throughout.

*) Dans l'autogr. et l'éd. orig. au 2^e thème et à ses reprises, les arcs sont aussi très inégalement marqués. Là aussi ils ont été uniformisés.

practise part A.F. for three groups

the more you work the more you know!

more push ped

rotation!

Don't move around!!

only five of the out.

The image shows a handwritten musical score for three groups, likely for a piano and bass. The score is written on five systems of staves. The first system (measures 51-52) shows a piano part with a treble and bass staff. The second system (measures 53-54) shows a piano part with a treble and bass staff. The third system (measures 55-56) shows a piano part with a treble and bass staff. The fourth system (measures 57-58) shows a piano part with a treble and bass staff. The fifth system (measures 59-60) shows a piano part with a treble and bass staff. The score is heavily annotated with handwritten notes in German and English, including 'practise part A.F. for three groups', 'the more you work the more you know!', 'more push ped', 'rotation!', 'Don't move around!!', and 'only five of the out.'. There are also various musical notations such as notes, rests, and dynamic markings like 'ff' and 'sf'.

*) In Eigenschrift und Orig. Ausgabe e^2 statt fes^2 . *) In autograph and orig. edition e^2 instead of fb^2 . *) Dans l'autogr. et l'édition orig. mi^2 au lieu de fab^2 .
 **) Desgl. hier Oktave $e-e^1$ (oben dagegen fes^3). **) And also octave $e-e^1$ (above on the contrary fb^3). **) Ici aussi: octave $mi-mi^1$ (en haut par contre fab^3).

Chorus
at whole
arm against the
finger up 3
Knuckle!

1) slip off
2) approach
from above!
Pusher!

play like
all chords
don't rush
Parten
top 2 notes with
the st.
hammer

dimin
slow
this finger, full

like beginning
let fingers pull up
easy tempo

in tempo
cont
leg
long!
staccato
leg
up
up with
5 or
finger
to give
last!

pp
sf
p
f
sf
p

61 63 65 70 76 80

The image shows a handwritten musical score on aged paper, featuring six systems of music (measures 61-80). The notation is in treble and bass clefs, with various accidentals and dynamics. The score is heavily annotated with handwritten notes in blue and black ink. The annotations include performance instructions such as 'Chorus at whole', 'arm against the finger up 3', 'Knuckle!', '1) slip off', '2) approach from above!', 'Pusher!', 'play like all chords', 'don't rush', 'Parten', 'top 2 notes with the st. hammer', 'dimin', 'slow', 'this finger, full', 'like beginning', 'let fingers pull up', 'easy tempo', 'in tempo', 'cont', 'leg', 'long!', 'staccato', 'leg', 'up', 'up with 5 or finger to give last!', 'pp', 'sf', 'p', 'f', 'sf', 'p'. The score also includes measure numbers (61, 63, 65, 70, 76, 80) and dynamic markings (pp, sf, p, f, sf, p). The handwriting is in blue and black ink, and the paper shows signs of age and wear.

Handwritten: *lift out from keyboard!*

82

51 3 2 5 3 5 85

84

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

86

41 3 2 2 1 2 4 3 2 3 4

88

31 4 3 5 3 2 5 2

Handwritten: *balance test of arm!*

90

51 5 1 3 3 sf sf

Handwritten: *most much*

92

sf sf fp p 2 1 3 2 1

94 *more! warmer*

98 *brat*

101 *dimin.*

104 *pp* *cresc.* *no beat* *3 4*

107 *p*

110 *cresc.* *no rushed*

Handwritten notes and markings on the musical score:

- 113:** *f*, *cap*, *OK*, *how L.H.*
- 116:** *cresc.*, *f*, *sempre più f*, *begin the bridge*, *damn*
- 119:** *not too much L.H.*, *here!*, *how L.H.*
- 122:** *ff*, *stop*, *Red.*
- 124:** *each note*, *breath*, *other*, *the excitement of the note is the repeated note*, *sempre Ped.*
- 126:** *2*, *3*, *4*, *3*, *1*, *3*, *1*

The score is written for piano and includes various musical notations such as dynamics (*f*, *ff*), articulation (*cap*), and performance instructions (*sempre più f*, *sempre Ped.*). The handwritten notes provide additional context and performance guidance.

128

Handwritten musical score for measures 128-129. The music is in 3/4 time with a key signature of three flats. Measure 128 features a treble staff with eighth-note runs and a bass staff with a similar pattern. A handwritten note "sempre Ped." is written below the bass staff. Measure 129 continues the pattern with a final flourish in the treble staff.

130

Handwritten musical score for measures 130-131. Measure 130 is marked with a handwritten "ff" (fortissimo) and features a dense texture of sixteenth-note chords in the bass staff. Measure 131 shows a continuation of the bass staff pattern with some treble staff activity.

132

Handwritten musical score for measures 132-133. Measure 132 continues the dense sixteenth-note texture in the bass staff. Measure 133 shows a transition with a treble staff entry and a bass staff continuation.

134

Handwritten musical score for measures 134-135. Measure 134 is marked with "p dimin." (piano, diminuendo) and features a treble staff entry. Measure 135 is marked with "pp" (pianissimo) and features a treble staff entry with a handwritten "glide" annotation. The bass staff continues with sixteenth-note patterns.

138

Handwritten musical score for measures 138-140. Measure 138 features a treble staff entry with a handwritten "not so soft" annotation. Measure 139 features a treble staff entry with a handwritten "finger fingers" annotation. Measure 140 features a treble staff entry with a handwritten "palm" annotation. The bass staff continues with sixteenth-note patterns.

141

Handwritten musical score for measures 141-142. Measure 141 features a treble staff entry with a handwritten "trill" annotation. Measure 142 features a treble staff entry with a handwritten "feel" annotation. The bass staff continues with sixteenth-note patterns.

feel
h. d. in
P. H. her

144

147

150

153

157

161

*) Mittelstimme B (nicht G) in der Eigenschrift und der Originalausgabe.

*) In the autograph and the original edition, inner voice Bb (not G).

*) Voix moyenne Si (non Sol) dans l'autographe et l'édition originale.

ful Key back
back

164

168

174

174

177

180

*) In der Eigenschrift und der Originalausgabe fehlt beim Triller die einleitende Note; vgl. Takt 44.

*) In the autograph and the original edition the prefix to the trill is lacking; cf. bar 44.

*) Dans l'autographe et l'édition originale la petite note, introduisant le trille, manque; cf. mesure 44.

Handwritten musical score with multiple systems of staves and extensive annotations.

System 1 (Measures 187-190): Features a treble and bass staff. Annotations include "head on high" and "over keys." in blue ink. A "long note!" is written in blue at the end of the system.

System 2 (Measures 191-193): Continues the musical notation. Annotations include "ped" (pedal) and "ff" (fortissimo) in blue ink.

System 3 (Measures 194-195): Includes the annotation "not so much D.V. (power in L.H.)" in blue ink. A blue arrow points to the left hand, and another blue arrow points to the right hand with the text "more colorful".

System 4 (Measures 196-197): Features a treble and bass staff. Annotations include "ff" (fortissimo) in blue ink.

System 5 (Measures 198-199): Continues the musical notation. Annotations include "ff" (fortissimo) in blue ink.

Other Annotations: Various blue ink markings, including "ped", "ff", and "sf" (sforzando), are scattered throughout the score. Some measures are circled in blue, and there are blue arrows indicating specific musical directions or phrasing.

[illegible]

Handwritten musical score for "The Rose Tree" (Op. 10, No. 12). The score is written for piano and includes several measures with handwritten annotations and corrections. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score is divided into measures, with measure numbers 213, 216, 219, 221, 223, and 226 visible. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "cresc.", "f", "sf", "ff", and "sempre ff". There are also handwritten notes in blue ink, including "Ogo straight up", "Key with the ut.", "of the arm.", "ut.", "Don't touch", "a before", "just reach with arm", "no P", "left wrist", "let the", and "take over". The score is marked with asterisks (*) and "Ped." (pedal) in several places. The handwriting is in blue ink, and the score is on aged, slightly stained paper.

**) f nur in Eigenschrift, nicht in Originalausgabe. *) f only in autograph, not in orig. edition. *) f seulement dans l'autographe, pas dans l'édition originale.*

144

228

3 5 3

5 3

3

5 3

3

2

Handwritten musical score for a piece titled "Lied" (Song). The score is written on two staves (treble and bass clef) and includes a circled number "290" in the top left corner. The music features various musical notations including notes, rests, and fingerings.

232

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also handwritten annotations: '3' and '1' above the first two measures, '3' and '4' above the fifth measure, and '3' and '4' above the eighth measure. A handwritten '232' is in the top left corner. A handwritten '230.' is above the fifth measure. A handwritten 'A' is below the eighth measure. A handwritten 'B' is below the ninth measure. A handwritten 'C' is below the tenth measure. A handwritten 'D' is below the eleventh measure. A handwritten 'E' is below the twelfth measure. A handwritten 'F' is below the thirteenth measure. A handwritten 'G' is below the fourteenth measure. A handwritten 'H' is below the fifteenth measure. A handwritten 'I' is below the sixteenth measure. A handwritten 'J' is below the seventeenth measure. A handwritten 'K' is below the eighteenth measure. A handwritten 'L' is below the nineteenth measure. A handwritten 'M' is below the twentieth measure. A handwritten 'N' is below the twenty-first measure. A handwritten 'O' is below the twenty-second measure. A handwritten 'P' is below the twenty-third measure. A handwritten 'Q' is below the twenty-fourth measure. A handwritten 'R' is below the twenty-fifth measure. A handwritten 'S' is below the twenty-sixth measure. A handwritten 'T' is below the twenty-seventh measure. A handwritten 'U' is below the twenty-eighth measure. A handwritten 'V' is below the twenty-ninth measure. A handwritten 'W' is below the thirtieth measure. A handwritten 'X' is below the thirty-first measure. A handwritten 'Y' is below the thirty-second measure. A handwritten 'Z' is below the thirty-third measure. A handwritten 'A' is below the thirty-fourth measure. A handwritten 'B' is below the thirty-fifth measure. A handwritten 'C' is below the thirty-sixth measure. A handwritten 'D' is below the thirty-seventh measure. A handwritten 'E' is below the thirty-eighth measure. A handwritten 'F' is below the thirty-ninth measure. A handwritten 'G' is below the fortieth measure. A handwritten 'H' is below the forty-first measure. A handwritten 'I' is below the forty-second measure. A handwritten 'J' is below the forty-third measure. A handwritten 'K' is below the forty-fourth measure. A handwritten 'L' is below the forty-fifth measure. A handwritten 'M' is below the forty-sixth measure. A handwritten 'N' is below the forty-seventh measure. A handwritten 'O' is below the forty-eighth measure. A handwritten 'P' is below the forty-ninth measure. A handwritten 'Q' is below the fiftieth measure. A handwritten 'R' is below the fifty-first measure. A handwritten 'S' is below the fifty-second measure. A handwritten 'T' is below the fifty-third measure. A handwritten 'U' is below the fifty-fourth measure. A handwritten 'V' is below the fifty-fifth measure. A handwritten 'W' is below the fifty-sixth measure. A handwritten 'X' is below the fifty-seventh measure. A handwritten 'Y' is below the fifty-eighth measure. A handwritten 'Z' is below the fifty-ninth measure. A handwritten 'A' is below the sixtieth measure. A handwritten 'B' is below the sixty-first measure. A handwritten 'C' is below the sixty-second measure. A handwritten 'D' is below the sixty-third measure. A handwritten 'E' is below the sixty-fourth measure. A handwritten 'F' is below the sixty-fifth measure. A handwritten 'G' is below the sixty-sixth measure. A handwritten 'H' is below the sixty-seventh measure. A handwritten 'I' is below the sixty-eighth measure. A handwritten 'J' is below the sixty-ninth measure. A handwritten 'K' is below the seventieth measure. A handwritten 'L' is below the seventy-first measure. A handwritten 'M' is below the seventy-second measure. A handwritten 'N' is below the seventy-third measure. A handwritten 'O' is below the seventy-fourth measure. A handwritten 'P' is below the seventy-fifth measure. A handwritten 'Q' is below the seventy-sixth measure. A handwritten 'R' is below the seventy-seventh measure. A handwritten 'S' is below the seventy-eighth measure. A handwritten 'T' is below the seventy-ninth measure. A handwritten 'U' is below the eightieth measure. A handwritten 'V' is below the eighty-first measure. A handwritten 'W' is below the eighty-second measure. A handwritten 'X' is below the eighty-third measure. A handwritten 'Y' is below the eighty-fourth measure. A handwritten 'Z' is below the eighty-fifth measure. A handwritten 'A' is below the eighty-sixth measure. A handwritten 'B' is below the eighty-seventh measure. A handwritten 'C' is below the eighty-eighth measure. A handwritten 'D' is below the eighty-ninth measure. A handwritten 'E' is below the ninetieth measure. A handwritten 'F' is below the ninety-first measure. A handwritten 'G' is below the ninety-second measure. A handwritten 'H' is below the ninety-third measure. A handwritten 'I' is below the ninety-fourth measure. A handwritten 'J' is below the ninety-fifth measure. A handwritten 'K' is below the ninety-sixth measure. A handwritten 'L' is below the ninety-seventh measure. A handwritten 'M' is below the ninety-eighth measure. A handwritten 'N' is below the ninety-ninth measure. A handwritten 'O' is below the hundredth measure.

Handwritten musical score for a piece titled "Duet Exact. Rit." The score is written on two staves, Treble and Bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is indicated as "Exact. Rit." in blue ink. The score includes various musical notations such as notes, rests, and dynamic markings. A circled "dim." (diminuendo) is present in the right hand. The score is numbered "234" in the top left corner. There are also some handwritten annotations in blue ink, including "Red." and "4" above some notes.

236 *sempre Ped.*

nu tar - en dan - do do

adagio

pp p

Piu Allegro

[illegible]

241

cresc.

sf

Handwritten musical score with measures 244 through 260. The score is heavily annotated with blue ink and includes various performance instructions.

Measure 244: *sf* (fortissimo). Handwritten: *slight*.

Measure 247: *sf*. Handwritten: *more vibration, wrist & fingers*, *pull*, *half wrist*.

Measure 250: *sf*. Handwritten: *too squashed*, *don't get stuck*.

Measure 253: *sf*. Handwritten: *do this integrated sound*, *not speed, check*, *the intention*, *even*, *sf*, *sf*, *sf*.

Measure 256: *ff* (fortissimo). Handwritten: *start EVERY NOTE!*, *p dimin.*, *ff*, *legato L.H.*.

Measure 258: *ff*. Handwritten: *more*, *ppp*, *faster*.

Measure 260: *pp* (pianissimo). Handwritten: *ppp*, *8:*.

just touch 1st time

39

1. 2.

31 4 5 2 2

2nd time

2nd time

2nd time

44

1. 2.

cresc. rin. f. p

2 3 4 5 3 2 3 5

2nd time

2nd time

change finger
back
in key

49

up sound

sf sf sf f

4 1 2 5

52

sf sf (sf)

3 3 1 2 3 2 3 2

55

f

1 3 4 2 4 1

3 1 4 1 2 5 3

sf sf

58

f

sf

4 1 4 4 3 1 5 4

148

61

64

67

70

73

76

sf

f

cresc.

ff

dolce

pizz.

78 *loft* *slow down* *ff* *dimin.* *p dolce* *not 3rd note* *both*

84 *sfp*

91 *cresc.* *rinf.* *p dim.* *secco* *ff* *attacca* *l'Allegro* *arpeggio*

Allegro ma non troppo *ff* *p* *don't wait!*

9 *cresc.* *f*

15 *dimin.* *pp* *fingers*

*) Arpeggio T. 96 u. 97 nach der Eigenschaft. In Orig. Ausgabe in beiden Takten oben u. unten getrennte Schlangenlinien; T. 97 fehlt „secco“.

*) Arpeggio bars 96 and 97 according to autogr. In orig. ed. separate arpeggio signs in both bars above and below; “secco” is lacking bar 97.

*) Arpèges mes. 96 et 97 conformes à l'autogr. Dans l'édition orig. aux mêmes mes. en haut et en bas lignes ondulées séparées; «secco» manque dans mes. 97.

more high f. *prae.* just play at top of key.

21 24

together
best
2/4
sf
pedal forward

31

more h. f.
sf
the fast

36

sf
vato

41

sf
cresc.

46

sf
p
2/4
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
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85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

51 *more flutter* *Good sound.* 151

56

61 *Don't rush* *Don't be too on the C's!* *more ped / power!*

66

71 *cresc.*

76 *fp* *fp*

80

cresc. *dimin.*

sf

86

sf *sf* *sf* *cresc.*

92

dimin. *sf*

98

sf *sf* *sf*

103

sf *sf* *sf*

108

sf *sf* *sf*

*) In T. 104, 106, 108, 110 und 296, 298 in Eigenschrift (nicht Orig. Ausg.) stacc.-Zeichen auf 1.
 **) d in der Eigenschrift, des in der Originalausgabe.

*) In bars 104, 106, 108, 110 and 296, 298 the autogr. (not the orig. ed.) has a stacc. sign on 1st beat.
 **) d in the autograph, *dp* in the original edition.

*) Dans mes. 104, 106, 108, 110 et 296, 298 dans l'autogr. (non dans l'éd. orig.) signe de stacc. sur le 1er temps.
 **) *ré* dans l'autographe, *réb* dans l'édition originale.

118

dimin.

118

pp *cresc.*

123

sf *dimin.* *p* *fingers*

128

133

H. fingers *P*

138

f *sf p*

*) In der Eigenschaft steht hier noch ausdrücklich:
„la seconda parte due volte“.

*) Here the autograph also has: “la seconda parte
due volte”.

*) Dans l'autographe il y a encore expressément ici:
«la seconda parte due volte».

Handwritten notes and markings on the page include:

- not two real line* (written diagonally across measures 148-153)
- sf* (written above measure 148)
- sempre f* (written above measure 153)
- piu f* (written above measure 158)
- ff* (written above measure 163)
- more C's* (written above measure 168)
- less* (written above measure 173)

The musical score consists of seven systems of piano and bass staves, numbered 143, 148, 153, 158, 163, 168, and 173. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and fingerings. Handwritten annotations include circles around specific notes and groups of notes, and arrows pointing to specific passages. The notation includes dynamic markings like *sf* (sforzando) and *sempre f* (always forte). The score ends with a double bar line and a repeat sign.

175

176

177

178

179

180

181

182

183

184

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187

188

189

190

191

192

193

194

195

196

197

198

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200

201

202

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205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

*) Haltebgn. nur in Eigenschr.; fehlt in Orig. Ausg.

**) In Eigenschrift „rinforzando“, in Orig. Ausgabe statt dessen „ritardando“ (vermutlich Versehen; es fehlt auch in Takt 228 das „a tempo“).

*) Tie only in autograph; not in original edition.

**) Instead of *rinforzando*, as in autograph, the orig. edition has *ritardando* (apparently oversight; the *a tempo* is also missing in bar 228).

*) Arc de liaison seul dans l'autogr., manque dans l'éd. orig.

**) Dans l'autographe «*rinforzando*»; dans l'édition originale par contre «*ritardando*» (probablement erreur; «*a tempo*» manque aussi dans mesure 228).

232

cresc.

sf

238

sf

p

244

sf

250

f

sf

256

261

266

cresc.

sf

sf

271

sfp *cresc.* *dimin.*

1 3 3

277

sfp *P* *sfp*

2 3

283

cresc. *dimin.* *f*

2 1 1 2 3 1 3 1

289

f

2 4 3 4 2 1 1 1 1

294

sf

1 1 1 1 1

299

cresc. *ff*

1 1 1 1 1

300

dimin.

1 1 1 1 1

*perfor
grocy*

301

sempre più allegro

sf

start

Handwritten musical score for "Presto" by Schubert, Op. 9, No. 3. The score is written on two staves, treble and bass clef, in B-flat major (two flats). The tempo is marked "Presto" and the dynamics include "ff" (fortissimo) and "p" (piano). The score is heavily annotated with handwritten notes and markings, including "Presto" written vertically, "ff", "p", and various fingerings and articulations. The piece is in 2/4 time and consists of 30 measures.

[illegible]

318

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked with a piano (*p*) dynamic. The melody is written in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together. The bass clef provides a simple accompaniment of eighth notes. The score is divided into six measures. The first measure includes fingerings 5 and 3 for the treble and a piano marking. The second measure includes a fingering of 4. The third measure includes a fingering of 4. The fourth measure includes a fingering of 4. The fifth measure includes fingerings 5 and 4. The sixth measure includes a fingering of 4. The score is written on a white background with black ink. There are some handwritten markings in the bottom right corner, including 'The Rose Tree' and 'J. H. ...'.

[illegible]

328

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature is B-flat major (two flats). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment features chords and single notes, often marked with a forte (*sf*) dynamic. The score is divided into measures by bar lines. There are some handwritten annotations above the Treble staff, including the number '2' and '3' above some notes, and '4' and '3' above others. The piece ends with a double bar line and a repeat sign.

*) Hier steht in der Eigenschrift (nicht in der Originalausgabe): *più forte*.

*) Here the autograph has *più forte* (not in the original edition).

* Dans l'autographe se trouve ici: *più forte* (non dans l'édition originale).

[illegible]

*) *sf* in den Takten 342, 344, 346 und 348 nur in der Eigenschrift, nicht in der Originalausgabe.

*) *sf* in bars 342, 344, 346 and 348 in the autograph only, not in the original edition.

*) *sf* dans mesures 342, 344, 346 et 348 seulement dans l'autographe, pas dans l'édition originale.

**) Nach Orig. Ausg.; Eigenschrift:

**) According to orig. ed., autogr.:

**) Ainsi dans l'édition orig.; autogr.

SONATE

Dem Erzherzog Rudolph von Österreich gewidmet

Komponiert 1809/10

Opus 81a

Das Lebewohl (Les Adieux) ★)

Adagio

Le - be wo

26.

(p espressivo)

cresc.

attacca subito l'Allegro

Allegro

ten.

crs

cresc.

*) Beethovens eigenhändige Überschrift: „Das
Lebe Wohl. Viena am 4ten May 1809 bei der
Abreise S. Kaiserl. Hoheit des Verehrten Erz-
herzogs Rudolf“.

* Superscription in Beethoven's own hand:
"The Farewell, Vienna, 4th May 1809 on
the departure of H. R. H., the esteemed
Archduke Rudolf".

*) Titre de la main de Beethoven (ici traduit en français): «Les Adieux. Vienne le 4 mai 1809 à l'occasion du départ de Sa très honorée Altesse Impériale l'Archiduc Rudolf».

Handwritten notes: *move*, *voice*, *don't rush*, *don't push*, *don't*, *into next measure*, *cresc.*

Handwritten notes: *don't rush*, *don't*, *don't push*, *f*, *sf*, *p*, *4-5*

Handwritten notes: *shorter*, *act*, *not too short*, *connect melody*, *move*, *long*, *hurry*, *long*

Handwritten notes: *more*, *top voice*, *espressivo*, *don't rush end*, *not B b's*, *voice*, *articulate fingers*

Handwritten notes: *espressivo*, *articulate fingers*

Handwritten notes: *quieten l.h.*, *tempo*, *clarity*

Handwritten musical score for piano, measures 108 to 135. The score is in G major (one sharp) and 4/4 time. It features a variety of musical notations including dynamics (cresc., sf, f, p, ten.), articulation (accents, slurs), and fingerings. The score is heavily annotated with handwritten notes and markings in various colors (blue, red, black).

Measures 108-110: Handwritten notes include "cresc.", "f", "ten.", "p", and "P-T-P-P".

Measures 111-113: Handwritten notes include "cresc.", "sf", "sfp", and "cresc.". A handwritten note "3 2" is written below the bass line.

Measures 114-116: Handwritten notes include "f", "sfp", and "don't sh move".

Measures 117-119: Handwritten notes include "cresc.", "f", "bass line", "don't rush", "don't out", and "rests!".

Measures 120-122: Handwritten notes include "sf", "p", "rests!", and "bass line".

Measures 123-125: Handwritten notes include "cresc.", "f", "bass line", "rests!", and "bass line".

Measures 126-128: Handwritten notes include "sf", "p", "rests!", and "bass line".

Measures 129-131: Handwritten notes include "sf", "p", "rests!", and "bass line".

Measures 132-134: Handwritten notes include "sf", "p", "rests!", and "bass line".

Measures 135-137: Handwritten notes include "sf", "p", "rests!", and "bass line".

* Takte 118 u. 119 (unten) in Eigenschrift und Originalausgabe verschieden von der Parallelstelle T. 25 u. 26.

* Bars 118, 119 (below) in autogr. and orig.ed. differ from the parallel passage, bars 25, 26.

* Mes. 118 et 119 (en bas) dans l'autogr. et l'éd. orig. diffèrent de l'endroit similaire mes. 25 et 26.

140

expressive but too early
top fly smooth
top

espressivo

146

espressivo

balance
clarity

152

balance
don't rush

p

158

enter more quickly
clipped
balance
l.h. too heavy
2 fingering
take more time

p
f

166

good
p
cresc.
sf
sfz

172

(cresc.)
sf
sfz
cresc.

bass notes in pedal
keep P down

Handwritten musical score for piano, measures 176 to 210. The score includes various musical notations and extensive handwritten annotations in blue and red ink.

Measure 176: *sf*, *sp*, *f*. Annotations: *espressivo*.

Measure 181: *subito*, *p*, *cant.*, *can't*, *more*, *need to*, *be bigger*, *listen*, *softer*, *longer*.

Measure 192: *cresc.*, *sf*, *dolce*, *drum*, *strong*, *pedal*, *max*, *around*, *soft*.

Measure 200: *take time*, *soft*, *don't*, *hurry*, *more*, *pedal*.

Measure 205: *cresc.*, *p dolce*.

Measure 210: *smooth*.

*) Nach der Eigenschrift und der Originalausgabe.

*) According to the autograph and the original edition.

*) D'après l'autographe et l'édition originale.

Handwritten musical score with system numbers 215, 220, 227, 235, 242, and 249. The score includes various musical notations and handwritten annotations.

System 215: *muhl* (above staff), *cresc.* (below staff), *8* (above staff), *3* (above staff), *5* (above staff), *2* (above staff).

System 220: *espr.* (above staff), *5* (above staff), *4* (above staff), *1* (above staff), *4* (above staff), *dimin.* (below staff), *p* (below staff), *don't rush* (above staff), *French horn* (above staff), *clipped* (to the right of staff).

System 227: *balancé* (above staff), *3* (above staff), *separate* (above staff), *not start.* (below staff), *just separate* (below staff), *21 54* (below staff), *quieter* (above staff), *don't rush* (above staff).

System 235: *4* (above staff), *tempo not too fast* (above staff), *not so* (above staff), *so the* (above staff), *trappello* (above staff).

System 242: *ped* (above staff), *232 123* (above staff), *2 4 3 1* (above staff), *8* (above staff), *more* (above staff), *cresc.* (below staff), *4* (below staff), *p* (below staff), *pp* (below staff), *half key* (below staff), *bass* (below staff), *3* (below staff), *pp* (below staff).

System 249: *8* (above staff), *2 4* (above staff), *5* (above staff), *pp* (below staff), *5* (below staff), *cresc. *)* (below staff), *not too fast* (above staff), *Hyph* (above staff), *f* (below staff).

*) *cresc.* nur in Eigenschrift, nicht in Orig. Ausgabe.*) *cresc.* only in autogr., not in orig. edition.*) *cresc.* seulement dans l'autogr., pas dans l'éd. originale.

Abwesenheit (L' Absence)

Andante espressivo

In gehender Bewegung, doch mit viel Ausdruck

Handwritten musical score for "Abwesenheit (L' Absence)" by Chopin, marked "Andante espressivo" and "In gehender Bewegung, doch mit viel Ausdruck". The score is written for piano and includes several systems of music with various annotations and performance instructions.

System 1 (Measures 1-5): The right hand features a melodic line with slurs and fingerings (3, 2, 5, 4, 3, 4, 1, 3). The left hand provides a harmonic accompaniment with slurs and fingerings (5, 3, 1, 3). A handwritten "longer" is written above the first measure.

System 2 (Measures 6-9): The right hand continues the melodic line with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1). The left hand has a steady accompaniment. Annotations include "dort ruh" (there rest) above measure 8 and "cresc." below measure 8. A handwritten "useful" is written above measure 9.

System 3 (Measures 10-13): The right hand has a melodic line with slurs and fingerings (2, 4, 5, 2, 5, 3, 1, 2). The left hand has a harmonic accompaniment with slurs and fingerings (3, 1, 2). Annotations include "dimin." and "(p)" below measure 10, "cresc." below measure 11, and "sf" above measure 12. A handwritten "sf most sf" is written above measure 12.

System 4 (Measures 14-17): The right hand has a melodic line with slurs and fingerings (1, 3, 5, 1, 2, 5, 4, 2). The left hand has a harmonic accompaniment with slurs and fingerings (4, 5, 4, 2). Annotations include "cresc." below measure 14, "cantabile" below measure 15, and "dort ruh" above measure 15. A handwritten "sf" is written above measure 15.

System 5 (Measures 18-21): The right hand has a melodic line with slurs and fingerings (3, 4, 1, 2, 3). The left hand has a harmonic accompaniment with slurs and fingerings (3, 4, 1, 2, 3). Annotations include "p" below measure 18, "more full to" above measure 19, and "cresc." below measure 20. A handwritten "take time" is written above measure 19.

System 6 (Measures 22-25): The right hand has a melodic line with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1). The left hand has a harmonic accompaniment with slurs and fingerings (2, 1, 2, 1, 2, 1, 2, 1). Annotations include "sf" and "dimin." below measure 22, "sf" and "dimin." below measure 24, and "not so slow" written below measure 22. A handwritten "add" is written below measure 25.

22 *cresc.* *dimin.* *p*

Quieto

12 1-4 2

27 *cresc.* *p*

touches of pedal

30 *poco ritard.* *cresc.* *a tempo cantabile* *cresc.*

33 *p* *cresc.*

take time

don't hurry

35 *f* *dim.* *f* *dim.*

wave

38 *pp* *pp*

Red. *balance*

211

Komponiert 1816.

Opus 101

Allegretto, ma non troppo

Der Freiin Dorothea von Ertmann gewidmet
Komponiert 1816.
Opus 101

28. Etwas lebhaft und mit der innigsten Empfindung
Allegretto, ma non troppo

Handwritten notes and markings include:
- "a little life with life the most inner possible feeling"
- "giving"
- "poco ritard."
- "a tempo"
- "cresc."
- "dimin."
- "sf"
- "p"
- "pp"
- "espressivo e semplice"
- "Bounce"
- "Balance"
- "no cresc."
- "just mf."
- "3 motions"
- "life!"
- "only"
- "3 up. no time to rest post."
- "make a connection"
- "on the"
- "syncopated"
- "no cresc!"
- "little and"

Phing!

follow soprano!

Handwritten musical score system 67-76. Includes notes, rests, and dynamic markings like *ppp* and *sf*. A red "X" is drawn over a measure. Fingerings are indicated with numbers 1-5.

maten

Handwritten musical score system 77-86. Includes notes, rests, and dynamic markings like *cresc.* and *p*. A blue "X" is drawn over a measure.

only the best

Handwritten musical score system 87-96. Includes notes, rests, and dynamic markings like *sf*. Fingerings are indicated with numbers 1-5.

got it!

practiced alone

Handwritten musical score system 97-106. Includes notes, rests, and dynamic markings like *cresc.*, *ff*, and *dimin*. Fingerings are indicated with numbers 1-5.

her
Nightingale
sabat

fullness

Tah

stylin

Handwritten musical score system 107-116. Includes notes, rests, and dynamic markings like *cresc.* and *dim.*. Fingerings are indicated with numbers 1-5.

no 3rd acc. Ped.

Handwritten musical score system 117-126. Includes notes, rests, and dynamic markings like *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

paeh
foster
descent

ritar

dan

Handwritten musical score system 127-136. Includes notes, rests, and dynamic markings like *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

① Always, think of going on to the next set of dots.

- 1 up motion
- 2 shorter
- 3 longer
- 4

ton.
down weight

Db throughout

215 FASH

Handwritten musical score with multiple staves, including treble and bass clefs. The score is heavily annotated with handwritten notes, corrections, and performance instructions. Key markings include "dim.", "p sempre legato", "pp", "Largo!", "poco cresc.", "sf", "ff", "dolce", "cresc.", "p", and "il Fine". There are also various circled and boxed areas, some with red ink, and numerous scribbles and arrows indicating specific musical changes or performance techniques. The page number "215" is visible in the top right corner.

*) 1. Baßviertel nach der Originalausgabe; in der Eigenschrift im Rhythmus der übrigen Stimmen:
1st quarter-note (crotchet) in bass acc. to orig. ed.; in autograph in the rhythm of the other voices;
1re noire à la basse d'après l'édition orig.; dans l'autogr., d'après le rythme des autres voix:

Continue all motion forward

not jerky in tempo
time Ligato & smooth
motion!!
slurp!

216

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*) Dieses Wiederholungszeichen steht in Eigenschaft u. Orig. Ausgabe, das entspr. Wiederholungszeichen T. 64 nur in Eigenschaft, dagegen nicht in Orig. Ausgabe.
 **) f¹ nach Eigenschaft u. Orig. Ausg. (unter Durchbrechung der kanonischen Imitation); vgl. dagegen T. 83.

*) This repeat sign is given in both autograph and original edition, the corresponding sign, bar 64, only in autograph, not in original edition.
 **) f¹ acc. to autogr. & original edition (deviating from strict canonic imitation); however, cf. b. 83.

*) Ce signe de reprise dans l'autogr. et l'éd. orig., le signe de reprise analogue, mes. 64, seulement dans l'autogr., mais pas dans l'édition originale.
 **) f¹ d'après l'autogr. et l'éd. orig. (en rupture avec l'imitation genre canon); mais cf. mes. 83.

Handwritten musical score for piano, featuring extensive annotations in blue and red ink. The score is divided into systems, with measures numbered 8, 32, 45, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870

* Der in Eigenschaft etwas undeutlich gesetzte Haltebogen a^1-a^1 steht in Orig. Ausg. (wohl versehentlich) bei e^2-e^2 ; vgl. auch Satz 1, T. 4.

** Vorschlag nur in Orig. Ausg., nicht in Eigensch.

*) The slightly indistinct tie a^1-a^1 in autogr. is found in orig. ed. in upper voice e^2-e^2 (prob. inadvertently); cf. also 1st movement, bar 4.

**) Appoggiatura only in orig. ed., not in autogr.

*) Dans l'autographe, la liaison peu lisible de la^1-la^1 est sur mi^2-mi^2 dans l'édition originale (erreur probable); cf. aussi premier mouvement, mesure 4.

**) Appoggiature d'après l'éd. orig., manque dans l'autogr.

*) Dans l'autographe, la liaison peu lisible de la^1-la^1 est sur mi^2-mi^2 dans l'édition originale (erreur probable); cf. aussi premier mouvement, mesure 4.

***) Appoggiature d'après l'é.d. orig., manque dans l'autogr.
 ***) *f* seulement dans l'autogr., non dans l'é.d. originale.

**) Appoggiatura only in orig. ed., not in autogr.
 ***) *f* only in autograph, not in orig. edition.

Handwritten musical score for "Lupus" by John Adams. The score is for a piano and features a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked "Lupus" in a large, stylized font. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "f", and "sf". There are also handwritten annotations in red ink, including a red "X" over a note in the bass staff and a red "X" over a note in the treble staff. The score is written on a piece of paper with a blue border.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves, treble and bass clef, in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked with a common time signature (C). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are handwritten annotations in red ink, including circled numbers 1 and 2, and a circled 'p' for piano. The score is also marked with a large '1' and a '2' in the right margin, possibly indicating measures or sections. The handwriting is in blue ink, and the paper shows signs of age and wear.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto". The music features a melody in the Treble staff and a bass line in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.". There are handwritten annotations in blue ink, including "not too short" and "more". The score is numbered 68 in the top left corner.

Handwritten musical score for "The Rose Tree". The score is written on two staves, both in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and bar lines. There are numerous handwritten annotations and corrections in various colors (pink, blue, red, black). A large pink circle highlights a section of the first staff. A blue circle highlights a section of the second staff. A red arrow points to a note in the second staff. The score is numbered 78 in the top left corner. The title "The Rose Tree" is written in a decorative font at the top right. The tempo "Allegretto" is written in a decorative font at the top left. The score is written in a cursive, handwritten style.

*) T. 66, 67, 70 u. 253: Oberstimme auf 1 in
Eigenschrift Viertel, Orig. Ausg. Achtel.

*) Bars 66, 67, 70, 253: in autogr., upper voice, 1st beat, is a quarter note (crotchet); in orig. ed., an eighth-note (quaver).

* Mes. 66, 67, 70, 253: Voix supérieure au 1^{er} temps: noire dans l'autogr., croche dans l'éd. or.

[illegible]

Anticipate
clear
work out hills of 5 notes.

lighter
less
tr
35 tr
cresc.
up. motion

len
up. motion

pedal
not too much
sf

sf
sf
sf
sf

mel.
most diff
analyze
subject
bring
out

*) So in Orig. Ausgabe; nach (undeutlicher) Korrektur in der Eigenschaft:

**) d^1 nach der Eigenschaft und der Originalausgabe; spätere Ausgaben haben meist $d^{\sharp 1}$.

*** Haltebogen in Eigensch., nicht in Orig. Ausg.

*) Thus, in original edition; according to an (in distinct) emendation in autograph:

**) d^1 according to the autograph and the original edition; later editions generally have $d^{\sharp 1}$.

*** Slur over a^2 - a^3 in autogr., not in orig. edition.

*) Ainsi dans l'édition orig.; après correction (moins claire) dans l'autographe:

**) re^1 d'après l'autographe et édition orig.; les éditions ultérieures ont le plus souvent $re^{\sharp 1}$.

*** Arc de liaison dans l'autogr., pas dans l'édition orig.

This image shows a handwritten musical score for piano, featuring six systems of music. The score is heavily annotated with handwritten notes, corrections, and performance instructions in various colors (blue, red, black). The systems are numbered 207, 213, 220, 227, 232, and 238. The music is written in treble and bass staves, with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, sf, ff, cresc., decresc.). Handwritten annotations include "place, not hit!", "too loud", "what notes", "subject", "Contra E", "close weight", "pedal", "dolce poco espressivo", "very leg & in key", "weight's", "doe fingers", "pedal all eighth", "start on", "comp", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

Start from up & go down gradually

Voices alone - high & close f.

(3) 5 triplet figure with 4's & 5 too.

Double notes lower

play over stretched out!

p dolce

cresc.

sf p dolce

f pp

f

p

pp

f

p

Red.

more notes in L.H.

L.H.

Handwritten musical score for "Kiss and Fly" by The KLF. The score is written on two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The tempo is marked "p cresc." (piano, crescendo). The score includes various musical notations such as notes, rests, and fingerings. There are several handwritten annotations in blue ink, including "Kiss and Fly" written vertically, "Kiss and Fly" written horizontally, and "Kiss and Fly" written diagonally. There are also red markings and a circled section in the first measure.

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). There are also handwritten annotations: '1 2 3 4' above the first measure, a circled '1' below the first measure, and a circled '2' below the last measure. The score is divided into measures by vertical bar lines.

