

P. D. Paradies.

RONDO.

Andante allegretto.

The musical score is written for piano and consists of 45 measures. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Andante allegretto'. The score is divided into systems, each with a treble and bass clef. Dynamics include *mf*, *mp*, *p*, *cresc.*, *f*, and *mf*. Technical markings include trills (*tr*), mordents (*mw*), and various fingerings (1-5). The piece ends with a *Fine.* marking at the end of the 45th measure.

a) Es sei daran erinnert, dass der Mordent (auch der lange) stets die kleine Untersecunde (hier also *eis*) erfordert.

First system of a piano score in D major, 2/4 time. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *mf*, *mp*, and *p*. A *cresc.* marking is present. Fingerings are indicated with numbers 1-5. A circled 8 indicates an 8-measure phrase.

Second system of the piano score. It begins with a *mp* dynamic and includes a trill marked with the sequence 32321. Dynamics progress through *mf*, *rf*, and *f*, ending with a *p* dynamic. Fingerings and a circled 8 are also present.

Third system of the piano score. It starts with a *p* dynamic and includes a trill marked with the sequence 13134. Dynamics progress through *mp*, *mf*, and *f*. A *cresc.* marking is present. Fingerings and a circled 8 are also present.

Fourth system of the piano score. It begins with a *mp* dynamic and includes a *cresc.* marking. Dynamics progress through *rf* and *mf*. Fingerings and a circled 8 are also present.

Fifth system of the piano score. It starts with a *mp* dynamic and includes a trill marked with the sequence 42. Dynamics progress through *rf* and *f*. Fingerings and a circled 8 are also present.

Sixth system of the piano score. It begins with a *p* dynamic and includes a *cresc.* marking. Dynamics progress through *rf* and *f*. Fingerings and a circled 8 are also present.

D.C. al Fine.

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (√) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign ("respectively") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

Dr. Hugo Riemann.

Dr. Hugo Riemann 1849 - 1919

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