

AT THE PIANO WITH WOMEN COMPOSERS

Edited by Maurice Hinson

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This edition is dedicated
to Dr. Rebecca Shockley
with admiration and
appreciation.

Maurice Hinson

Foreword

Women have been involved with keyboard music, as both performers and composers, throughout the evolution of keyboard instruments. The earliest organ, the hydraulis, invented by the Greek Ktesibos in the third century B.C., was performed on by Ktesibos' wife, Thais. Many other examples are documented in Joan Meggett's *Keyboard Music by Women Composers* (Westport, Conn.: Greenwood Press, 1981).

Social circumstances of the past restricted many women's activities as composers. As late as 1828 Abraham Mendelssohn told his highly talented and creative daughter, Fanny: "You must prepare more earnestly and eagerly for your real calling, the *only* calling of a young woman—I mean the state of a housewife" (from foreword, *At the Piano with Felix and Fanny Mendelssohn*, Alfred Publishing Co., 1988, p. 4). This kind of mentality prevented many musically talented women from pursuing compositional careers. In spite of these limitations, many women did compose and some of their compositions are gradually becoming known.

The 18 compositions by women composers in this collection comprise a short survey of some of their keyboard works. Women composers will continue to be heard and will increasingly assume their rightful place not only in keyboard music, but in all music and the arts.

May this collection bring pleasure and instruction, plus appreciation for these composers' works, to those who use it.

About the Composers

MARIANNA VON AUENBRUGGER (1759-1782), Austria

Franz Joseph Haydn dedicated his set of six sonatas (Hob. XVI:35-39 and 20) to Marianna and her sister Katharina (1755 or 1756-1825). The Auenbrugger sisters represented the type of expert amateur musicians on whose support the 18th-century composer heavily depended. Leopold Mozart remarked about these talented women: "Both of them, and in particular the elder, play extraordinarily well and are thoroughly musical."¹ Their father was the famous physician from Graz, Austria, Leopold von Auenbrugger (1722-1809), and their home was a center of musical activity. The Viennese publisher Artaria published Marianna's complete sonata around 1781 together with an ode by Antonio Salieri, her counterpoint teacher. This sonata is her only known musical composition. Marianna died, possibly of consumption, on August 25, 1782.

AGATHE BACKER-GRØNDAHL (1847-1907), Norway

Backer-Grøndahl studied piano with Kullak, von Bülow and Liszt. As a pianist, she specialized in performances of Chopin, Beethoven and Schumann, and as a composer, she was greatly admired for her songs and programmatic piano works. Her piano pieces show a fertile musical mind combined with a skillful technique that lets her express romantic feeling without sentimentality. She was especially interested in Norwegian folk melodies. Her works deserve to be better known and performed outside her native Norway.

AMY MARCY BEACH (Mrs. H. H. A. Beach) (1867-1944), USA



In 1884 a 17-year-old pianist named Amy Cheney made her debut with the Boston Symphony Orchestra. That same year she married Dr. H. H. A. Beach, a wealthy surgeon, and she chose to perform under his name for the rest of her career. She aban-

1. Emily Anderson, *The Letters of Mozart and His Family*, 2 vols., 2d ed. (London: Macmillan; New York: St. Martin's Press, 1966) p. 236.

doned performance while her husband was alive, and her creative impulses found an outlet through composition. She was spectacularly successful. She gained recognition for her songs and short pieces, which suited the popular taste, and her Gaelic Symphony was performed by the New York Philharmonic in 1896, the first symphony by an American woman composer to achieve this distinction. Her compositions also include a violin sonata, Op. 34, a piano concerto in F-sharp, a piano quintet, and a mass. After her husband's death in 1910 she resumed her performing career and was involved in the foundation of the MacDowell Colony.

TERESA CARREÑO
(1853–1917), Venezuela

In Venezuela, Carreño studied piano with her father. In 1862, at the age of eight, she made her debut in New York, after studying with the American pianist and composer Louis Moreau Gottschalk. A piano virtuoso, she was also an opera singer and a conductor. She composed a string quartet, a piece for orchestra and many piano pieces that have recently (1974) been collected by the Ediciones del Ministerio de Educación in Carácas, from which this piece is taken. She introduced a number of compositions by her former pupil Edward MacDowell in the United States, including the premiere of his Piano Concerto in D Minor in 1888. Her last appearance with an orchestra in the United States was with the New York Philharmonic Society on December 8, 1916.



CECILE CHAMINADE
(1857–1944), France

Chaminade began to compose at the age of eight and studied with Benjamin Godard and others. She made her debut as a pianist at age 18, appearing with much success in Europe. She composed orchestral suites, an opéra comique, two piano trios, a concertstück for piano and orchestra, a choral symphony, and over 200 piano pieces. She

was one of the first women to make a career of composing and was called "the most popular purveyor of salon-music."² The New York Public Library lists her piano works, by opus numbers, in five bound volumes.

2. Maurice Hinson. *Guide to the Pianist's Repertoire*, 2d, rev. and enlarged edition. Bloomington: Indiana University Press, 1987, p. 176



LOUISE FARRENC
(1804–1875), France

Farrenc was a pupil of Moscheles, Hummel and Anton Reicha and was a highly esteemed pianist and composer during her day, and one of the few women in French musical life. She was professor of piano from 1842 to 1872 at the Paris Conservatoire, the only woman to hold such a position up to that time.

Together with her husband, Jacques Farrenc, she edited the series *Le Tresor des Pianistes*, a large collection of keyboard music by 17th- and 18th-century composers. She continued the series alone after her spouse's death. Farrenc composed three symphonies, chamber music and numerous piano works. Her treatise on 17th-century harpsichord music was published after her death. Her printed and manuscript music is found in the Bibliothèque Nationale in Paris, the Conservatory in Brussels, and the Versailles, France Library.

ELISABETTA DE GAMBARINI
(1731–1765), England

De Gambarini was a versatile English composer and orchestral conductor. Also a well-known singer, she sang in the first performance of Handel's *Occasional Oratorio* in 1746. She composed six sets of lessons for the harpsichord around 1748 that she dedicated to the Prince of Wales.



FANNY MENDELSSOHN HENSEL
(1805–1847), Germany

The oldest sister of Felix Mendelssohn is largely unknown as a composer. Her musical training was almost as thorough as that of her brother. In the year before her death, she published a few of her works, those she considered her best, since family restrictions (mainly her father)

held back the pursuance of her obvious talent for composition. After her marriage to the painter Hensel she organized regular Sunday musicals in her home, at which she often

played her own works. She was a great help to Felix, who relied on her criticism of his work. Six of her songs are in Felix Mendelssohn's collected works, included in his Opp. 8 and 9, acknowledged by him as hers. She composed over 400 pieces, including a piano quartet, a string quartet, a cantata, an oratorio, an overture, songs and numerous duets, trios and a cappella part songs. Many of her manuscripts are in the Mendelssohn Archives in Berlin.



**WANDA LANDOWSKA
(1879–1959), Poland**

Landowska studied piano at the Warsaw Conservatory with Michaelowski and in Germany with Moszkowski. She devoted much of her life to the revival of the art of harpsichord playing. In 1925 she established a school for the study of early music near Paris. She settled in Connecticut in 1941. De Falla and Poulenc composed harpsichord works

for her. She was held in the highest esteem by the entire musical world and exercised great influence through her numerous writings and recordings. Her compositions included cadenzas for Mozart concertos and the Sonata in B-flat, K. 333, and transcriptions of ländler by Lanner, Mozart and Schubert, as well as a number of solo piano pieces.

**MARIANNE VON MARTINEZ
(1744–1812), Austria**

Martinez was born in Vienna, the daughter of a Neapolitan of Spanish descent. She was a talented keyboard performer, composer and singer who impressed Charles Burney (famous English music historian), among others. Her childhood education was supervised by the librettist Pietro Metastasio, who from 1753 onward arranged for her instruction in singing, keyboard and composition with Porpora (famous Italian composition and singing teacher) and Joseph Haydn. She was sought out by Mozart as a partner in the playing of his four-hand music. In 1761 one of her masses was performed. She held regular musical soirées; founded a singing school; and composed numerous secular and sacred vocal works, a symphony, two keyboard concertos and two keyboard sonatas. Her manuscripts are located at the Gesellschaft der Musikfreunde in Vienna.



**CLARA WIECK
SCHUMANN
(1819–1896), Germany**

One of the great pianists of the 19th century, Clara Schumann achieved success as a pianist and composer even as a young person. From the age of 13 she concertized in Berlin, Vienna, Paris and other cities, traveling with her father, Friedrich Wieck. In 1840 she married Robert Schumann. From 1878 to 1892

she taught piano at the Hoch Konservatorium in Frankfurt. She composed lieder, a trio, a piano concerto and solo piano music. Her Opp. 1 to 11 were composed under her maiden name, Clara Wieck; from Opp. 12 to 21, she published under Clara Schumann.

**ADALINE SHEPHERD
(1883–1950), USA**

Shepherd was born in Algona, Iowa, but lived much of her life in Milwaukee, Wisconsin. Her first and most famous rag, *Pickles and Peppers*, came out in 1906. *Wireless Rag* appeared in 1909. After her marriage in 1910, she ceased composing, except for one other piece, *Victory March*, written in 1917. Although she continued to play for the rest of her life, she composed no more.



**MARIA
SZYMANOWSKA
(1789–1831), Poland**

Szymanowska studied with Lessel, a student of Haydn, and then with John Field in Moscow. Her fame as a pianist increased with the friendship of Goethe. She was considered the most important Polish composer before Chopin and in 1822 was appointed court pianist in Russia. Chopin knew Szymanowska and attended

her concerts in Warsaw; her influence on him was considerable. Robert Schumann spoke highly of her in his book *Music and Musicians*. Most of her 113 works were published in her lifetime; they include nearly 90 piano works, including fantasies, variations, mazurkas, rondos and nocturnes.

About This Collection

The 18 pieces of this collection represent works by 13 women composers from nine different countries covering a period of over two centuries. The wonderful talent these women composers possessed is amply displayed in these colorful and contrasting piano works. This collec-

tion is performance- and teaching-oriented and is based on the most reliable sources available. Sources for each piece are identified in the section "About the Pieces." Fingering, pedal marks and metronome indications are editorial unless otherwise indicated.

Pedaling is a highly subjective matter, and any of the editor's pedal marks should be taken as only one person's suggestion. The instrument, room acoustics and other criteria must be taken into consideration to achieve artistic pedaling. The editor's metronome marks indicate only the general or overall tempo of a given composition or section of it and must not be adhered to rigorously from measure to measure.

Indications in parentheses are editorial. Ornaments have been realized either in the score or in footnotes. The composers are arranged alphabetically and the pieces are listed in alphabetical order under each composer. The pieces in this collection range in difficulty from intermediate level to moderately advanced. They could be used for a recital entitled "Piano Music by Women Composers," or individual pieces or varied combinations could be selected. The editor suggests silent study (inner listening) of all the pieces in this collection plus careful working out of the details at the keyboard.

For Further Reading

Aaron I. Cohen. *International Encyclopedia of Women Composers*. 2 vols. New York: Books and Music (USA) Inc., 1987.

Don L. Hixon and Don Hennessee. *Women in Music: A Biobibliography*. Metuchen, NJ: Scarecrow Press, 1975.

Anya Lawrence. *Women of Notes: 1,000 Women Composers Born Before 1900*. New York: Richard Rosen Press, 1978.

Susan Stern. *Women Composers: A Handbook*. Metuchen, NJ: Scarecrow Press, 1978.

About the Pieces

MARIANNA VON
AUENBRUGGER

Sonata in E-flat Major.
Rondo: Allegro10

The numerous dynamic changes of this movement show that it was intended for the fortepiano. The rondo theme is contrasted at each return with colorful

and varied material. Do not lose the beat in the rubato (out-of-tempo) sections at measures 46, 103–6, 141 and 190 (second ending). Be precise and do not let the listener mistake a quarter beat for a half beat, so that anyone in the audience who wanted to scribble the melody on paper would not be in doubt about the performer's note value.

Keep the movement light and airy—it should flow effortlessly. Articulation, phrasing marks, pedal and fingerings are editorial.

Source: First edition published by Artaria, No. 14, in Vienna around 1781.

AGATHE BACKER-GRØNDAHL

Song of Youth, Op. 45, No. 117

This choralelike piece exploits the middle to lower part of the keyboard. A fine legato should be used throughout. A slight broadening (stretching) of the tempo is appropriate in measures 11–12. The dolce indication at measures 1 and 13 reminds the pianist to be gentle throughout the piece, while *morendo* at measures 16–17 indicates to slow the tempo and diminish the dynamics.

Source: First edition, Brødrene Hals, Kristiania, Norway, 1895.

Summer Song, Op. 45, No. 318

This flowing "song" requires good projection of the left-hand melody in measures 8–16 and 24–34. The pianist must know how to spread harmonies over wide distances and keep them sounding with the help of the damper pedal. The right hand must have a command of varied nuances. Sostenuito indications at measures 15, 28 and 31 require a slight rubato. Most 19th-century piano music calls for a special sensitivity in this regard.

Source: Same as for Op. 45, No. 1.


AMY MARCY BEACH

Promenade, Op. 25, No. 120

Op. 25, entitled *Young People's Carnival*, depicts the characters of early European pantomime. The fingerings are the composer's and make good use of every finger on small hands. Mrs. Beach had small hands, so she was very familiar with planning the fingering for young pianists. This piece is a march with a trumpetlike introduction. Numerous dynamic changes make this little composition effective and fun.

Source: First edition, A. P. Schmidt, Boston, 1894.

Scottish Legend, Op. 54, No. 123

This romantic-style piece is full of lyricism, intensity, rich textures, chromaticism and a restlessness stemming from frequent modulation. Scottish influences are the short-long rhythmic usage  and the lowered-seventh scale step (C-natural in measures 8, 16 and 36). The writing shows Beach's indebtedness to Brahms while still being quite original. Take plenty of time in performance, yet speed up slightly at measures 17–26, with a short ritard at measure 24. If carefully followed, the wide dynamic range (*pp* to *fff*) will add greatly to the success of a performance. Fingerings are the composer's.

Source: First edition, A. P. Schmidt, 1903.

Waltz, Op. 36, No. 326

This piece presents a right-hand melody over a simple, closed-position broken-chord accompaniment. A good cantabile style of playing is needed to produce the proper balance between melody and accompaniment. Left-hand sustain (finger pedaling) can be achieved by playing the part as follows:



measures 1–2

If this procedure is used, less pedal than indicated may be used.

Source: First edition, A. P. Schmidt, 1897.

TERESA CARREÑO

Le Sommeil de l'Enfant (Berceuse), Op. 3528

This piece, whose title translates as “The Sleeping Child,” has a rocking rhythm in a tranquil mood. Carreño dedicated it to her father. She uses a simple rondo form, **A-B-A-C-A**, with slight melodic variations in the return of **A**. Melodic interest is mostly centered in the top line, and the right hand should always play as she suggests, *con espressione*. This term also implies that a certain amount of rubato is appropriate. The most harmonically interesting part is found in measures 56–81, where she modulates from F major to B major, then returns to F major. This section's highlight is the stretto (pushing ahead) marking at measure 66.

All pedal and accent marks are the composer's. Take a little extra time at measures 44–45, 91 and 93 to be sure the small-note figuration is heard. Follow Carreño's interpretive directions closely. She has indicated all that is required to produce a most sensitive performance.

It is easy to imagine her humming this tune as she rocked one of her own children to sleep. This charming piece could add effective color to a recital. It possesses a firm and attractive texture and retains interest throughout.

Source: Ediciones del Ministerio de Educación, 1974, Caracas, Venezuela.

CECILE CHAMINADE

Scarf Dance, Op. 37, No. 333

This graceful and rhythmic piece is from a set of *Three Ballet Scenes*, composed for piano in 1888 and orchestrated by the composer in 1890. *Scarf Dance* was Chaminade's most successful piece and sold over five million copies during her lifetime. Mme. Chaminade provided suggestions for teaching the piece in an interview with *Etude* magazine:

The *Pas des Echarpes* (the Scarf Dance) is taken from my ballet-music to *Callirhœe*; it requires a well-marked rhythm, like all music written primarily for theatre dancing. The two strongly contrasted themes from which it is constructed need to be played very distinctly. The first part [measures 1–32 and return at 49–64 and 81 to the end], in A-flat, requires sonority, “the charm of sound” (*le charme du son*); in the orchestra it is announced by violins; it should be played with a mellow, ringing tone, and while always maintaining a moderate waltz-rhythm in strict tempo, this characteristic theme should always be played with a slight “Rubato.”

The second part [measures 33–48 and return at 65–80], introduced in the orchestra by a few bars of

recitative for the oboe, is full of melancholy. Here, above all, it is necessary to make the piano “sing” with a clinging touch, yet, at the same time, keeping the hand very supple, so that the tone shall be full and penetrating. The part which precedes the return of the first subject [measures 45–48 and 77–80] should be played with abandon, rapidly, brilliantly, slowing a little towards the end, and when the first subject, in A-flat, makes its reappearance there should be a slight pause before taking up the theme. (*Etude* 26 [Dec. 1908]: 759)

Be sure the alto melody is brought out in measures 33–35, 41–43, 65–67 and 73–75. Rubato should be observed in measures 17–20, 49–52, and 81–84. A slight ritard in measures 94–95 is appropriate with a big surprise forte chord in measure 96. Pedal indications are the composer’s.

Source: First edition, Enoch & Costallat, Paris, 1888.

LOUISE FARRENC

Impromptu36

Mme. Farrenc uses much imitation in this delightful piece. One hand frequently contains two lines that require different voicing; for example, the right-hand part in measures 5–7, 13–15, 38–40, etc. contains a melody (top voice) and accompaniment (lower voice). Both hands contain similar inverted lines in measures 13–15 and 17–24. The accompaniment figuration is as interesting as the melody in these measures.

Farrenc thickens the texture at the conclusion (measures 46–49) to provide the most excitement of the piece. Play these measures with more conviction and with louder dynamics on the repeat. Dynamics are original. Repeat measure 17 to the end and change dynamics.

Source: First edition, Leduc, Paris (n.d.).

ELISABETTA DE GAMBARINI

Gigue.....38

This piece is from *Lessons for the Harpsichord*, Op. 2, that dates from 1748. Since the piece has no original title, yet contains gigue-like characteristics (rhythm especially) and is a lively rustic dance, the editor has added the title *Gigue*. The short appoggiaturas in measures 5, 6 and 14 should be played on the beat. The mood should be jaunty and the piece should have the feel of a lively dance. A fine performance depends on discovering the musical gestures in the

composer’s text, a major one being the combination of a quarter note followed by four eighths properly articulated. Vary dynamics on repeats and add short appoggiaturas at other places, such as measures 1, 2, 3, 11, etc., that are enclosed in parentheses. Articulation, dynamics and fingerings are editorial.

Source: First edition, British Library, London, 1748.

Tambourin39

This piece is from the same Op. 2 discussed above. The “tambourin” was an old Provençal dance, originally accompanied by pipe and tabor. The word also refers to a small two-headed medieval drum, i.e., the tabor. The drum effect is produced by the repeated left-hand broken octaves. Articulation, dynamics and fingerings are editorial.

Source: First edition, British Library, London, 1748.

FANNY MENDELSSOHN HENSEL

Mélodie, Op. 4, No. 240

The flowing melody in the right hand should form a nice duet with the left-hand quarter notes. The “tucked in” 16ths provide the necessary accompaniment. This piece is beautifully crafted and fits the fingers perfectly. Both of these *Mélodie* are closely related to Felix Mendelssohn’s *Songs without Words*. It would be interesting to know who composed this type of piece earlier, Felix or Fanny. Take more time at measures 7–8 and 31–32, as indicated by *espress.* (*espressivo*). The composer’s pedal indications have been retained, but more frequent pedaling may be required on today’s more resonant pianos.

Source: First edition, Schlesinger, Berlin, 1847.

Mélodie, Op. 5, No. 442

Take the composer’s tempo and mood indication literally—*Lento appassionato*. This piece requires plenty of room to breathe so that the chromaticism will easily unfold. The composer left pedal marks for measures 5–6, 11–12, 26 and 28. These have been incorporated into the editor’s pedal indications. Arpeggiate the final chord (measure 31) in both hands simultaneously.

Source: First edition, Schlesinger, Berlin, 1847.

WANDA LANDOWSKA

Berceuse.....44

Play the melody gently and expressively throughout, and bring out the accented bass chords in measures 18–22. Gradually increase the motion (*animato*) and dynamics from measures 52 to 72; begin measure 76 in the opening tempo.

The middle section (measures 106–124) is a little slower than the rest of the piece. Be especially careful of the subito *p* at measure 111. Gradually get slower and quieter from measure 143 to the end. (The editor wishes to thank Professor Alice Cash for making a copy of this piece available.)

Source: First edition, C. G. Röder, Leipzig, Germany, 1901.

MARIANNE VON MARTINEZ

Sonata in E Major. Allegro50

This sonata appeared when Martinez was about 18 (ca. 1762). It bears a close relationship with the idiom of Scarlatti's and Haydn's keyboard sonatas. The pianistic gestures and figuration show a good command of the gallant style, but the double trill at measure 57 is very difficult on a modern piano action. For that reason the editor has offered an easier but effective alternative in footnote ©. Tonal areas are well contrasted and the movement is fun to play. All dynamic, pedal, fingerings and articulation marks are editorial. All notes in parentheses were editorial additions to the 1868–1891 Ernest Pauer edition.

Source: Ernest Pauer, ed. *Alte Meister sammlung werthoole Klavierstücke des 17. und 18. Jahrhunderts*. Breitkopf & Härtel, 6 vols. Sonata in E, no. 60, Leipzig, 1868–1891.

CLARA WIECK SCHUMANN

Mazurka, Op. 6, No. 554

Wieck Schumann's Op. 6 was entitled *Soirées Musicales*. The opening of this piece was quoted in Robert Schumann's *Davidsbündlertanz*, Op. 6. No manuscript version of this mazurka exists. Clara included the following footnote in the first edition of Op. 6: "Proper use of the pedal is presupposed, and is written out only in the most necessary passages." For this piece Clara indicated "sempre con pedal" at the opening, as well as pedal marks in measures 20, 22–23, 33–34, 45, 47–53, 59–60 and 69. These indications have been incorporated into the editor's pedal marks. This mazurka does not contain all of the accepted characteristics of this dance, but it does use dotted notes and frequently ends phrases on the second beat (both of which are characteristic). The mazurka is not a fast dance, and a certain aristocratic pride of bearing, sometimes combined with a touch of abandon, helps to differentiate it from the waltz. Rubato is called for in a number of places: measures 15–16, 27 (*delicato*), 31 and 67–68. Use the long trill at measures 55–58 to move from forte to pianissimo and as the bridge back to the opening mood and theme. Measures 66 (final beat) through 69 should be as dramatic sounding as the pianist can make them.

Source: First edition, Hofmeister, Leipzig, 1838.

ADALINE SHEPHERD

Wireless Rag57

Keep this rag at a comfortable tempo and "not too fast," as the composer requests. A dry (*secco*) style is desirable and pedal should hardly be touched. Play all grace notes before the beat and linger on them slightly. Measures 37–52 should be played piano the first time and forte on the repeat. Legato is required only for measures 65–67. The editor suggests repeating measures 69–84 forte and ending measure 84 fortissimo.

Source: First edition, The Standard Music Publishing Co., Chicago, 1909.

MARIA SZYMANOWSKA

Nocturne in B-flat Major60

This beautiful nocturne, which was published posthumously in St. Petersburg, Russia, gives evidence of a greatly increased power of dramatic expression over that found in the composer's earlier works. Perhaps her study with John Field helped accomplish this. It is obvious that Szymanowska had a strong influence on Chopin. She uses a variation format somewhat similar to Chopin's *Berceuse*, Op. 57, which repeats the same basic melody in more and more ornamented versions. Melodic phrases characteristic of Chopin appear throughout the piece, especially in the opening theme (measures 1–4). The damper pedal is required throughout the piece, and all pedal indications are editorial. The *perdendosi* (gradually dying away) extends to the end of measure 26, with a tempo beginning at measure 27. Take extra time (*rubato*) for the large right-hand skips in measures 57–60, and make a decrescendo in measure 62 to the pianissimo in measure 63.

Source: Polskie Wydawnictwo Muzyczne, Warsaw, Poland (n.d.).

Promenade

Amy Marcy Beach (1867-1944)
Op. 25, No. 1

Alla marcia (♩ = c. 116)

a tempo

The musical score for "Promenade" is presented in five systems, each containing a treble and bass staff. The piece is in 2/4 time and marked "Alla marcia" with a tempo of approximately 116 beats per minute. The score includes various dynamic markings: *f* (forte) at the beginning, *p* (piano) later on, *rit.* (ritardando) in the second system, *cresc.* (crescendo) in the third system, and *mf* (mezzo-forte) in the fifth system. The tempo is marked *a tempo*. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs). The first system starts with a *f* dynamic and includes a *rit.* marking. The second system begins with a measure rest and includes a *p* dynamic. The third system starts with a measure rest and includes a *cresc.* marking. The fourth system begins with a measure rest and includes a *cresc.* marking. The fifth system starts with a *p* dynamic and includes a *mf* marking. The score concludes with a double bar line and repeat dots.

Mazurka

Clara Wieck Schumann (1819-1896)

Op. 6, No. 5

Con moto (♩ = c. 104)

f
risoluto

p

4

9

leggeramente

p

14

poco ritenuto

a tempo

p dolce

19

leggero

p