
SCHUBERT

AN INTRODUCTION TO HIS PIANO WORKS

Margery Halford, *Editor*

CONTENTS



Franz Schubert at 18.

FOREWORD	2
ALBUM LEAF	10
ALLEGRETTO, D.915	34
ANDANTE, D.29	30
ECOSSAISE, 11 Ecossaisses, No. 1	13
ECOSSAISE, 11 Ecossaisses, No. 2	15
ECOSSAISE, Op. 18, No. 2	11
ECOSSAISE, Op. 18, No. 4	16
ECOSSAISE, Op. 18, No. 6	18
ECOSSAISE, Op. 18, No. 9	17
ECOSSAISE, Op. 33, No. 1	12
ECOSSAISE, Op. 33, No. 2	14
GERMAN DANCE, Op. 33, No. 2	21
GERMAN DANCE, Op. 33, No. 15	23
IMPROMPTU, Op. 142, No. 2	60
LÄNDLER, 17 Ländler, No. 13	24
MOMENT MUSICAL, Op. 94, No. 3	37
MOMENT MUSICAL, Op. 94, No. 5	46
SCHERZO I, D. 593	26
SCHERZO II, D. 593	40
SCHERZO CON TRIO, Five Pieces, No. 4	56
VARIATIONS ON A THEME BY ANSELM HUTTENBRENNER, D. 935	50
WALTZ, Op. 9, No. 4	19
WALTZ, Op. 9, No. 12	20
WALTZ, Op. 9, No. 26	25
WALTZ, Op. 127, No. 15	22
Thematic Index	64

“D” numbers are given to identify works which were not assigned Opus numbers. They are from the Deutsch Thematic Catalog.



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ECOSSAISE

Op. 18, No. 2

The musical score is presented in three systems, each consisting of a treble and bass clef staff joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 2/4.

- System 1:** Starts with a dynamic marking of *p*. The first measure contains a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *sf*. The fourth measure has a dynamic marking of *p*. The word *simile* is written below the bass staff.
- System 2:** Starts with a dynamic marking of *mf*. The first measure contains a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *mf*. The word *senza Ped.* is written below the bass staff.
- System 3:** Starts with a dynamic marking of *p*. The first measure contains a triplet of eighth notes in the treble and a quarter note in the bass. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *mf*. The word *senza Ped.* is written below the bass staff.

For a different version of this Ecozzaise, see page 10.

MOMENT MUSICAL

Op. 94, No. 3

Allegro moderato

p

L. H. sempre staccato

sim.

The 6 *Momens Musicales* (sic) were first published by Leidesdorf in 1828. No. 3 (above) was published again in 1831 in the London Almanac, *Le Cadeau*, with the title *Russian Air*.

- Ⓐ The modern practice of playing small ornamental notes ahead of the beat seems to have no basis in performance practice during Schubert's lifetime. As indicated in the light print realizations above the staves, the editor suggests that they all be played on the beat of their main (written) notes. For further discussion, see page 6.