Für Elise
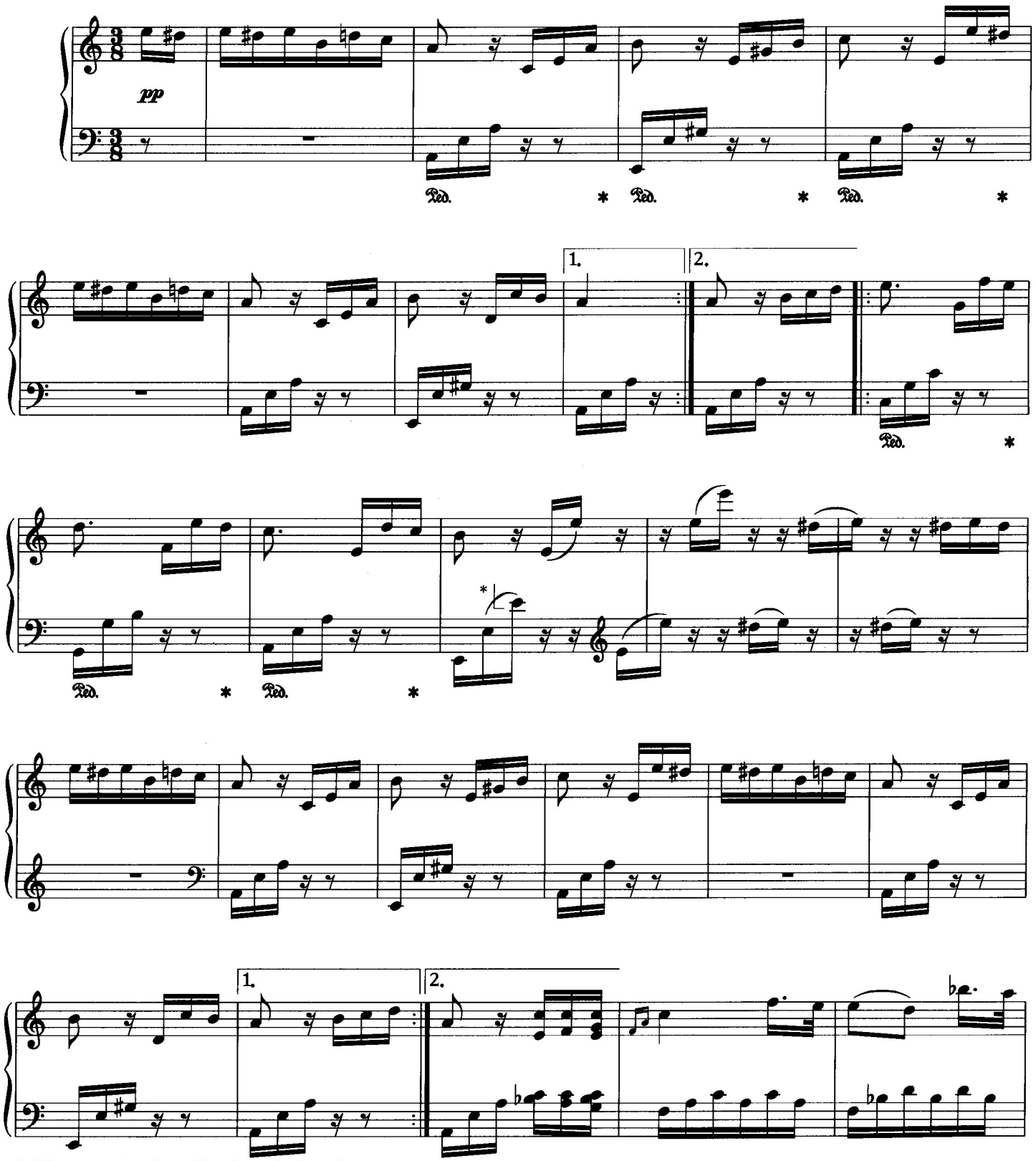
Bagatelle

WoO 59

Ludwig van Beethoven
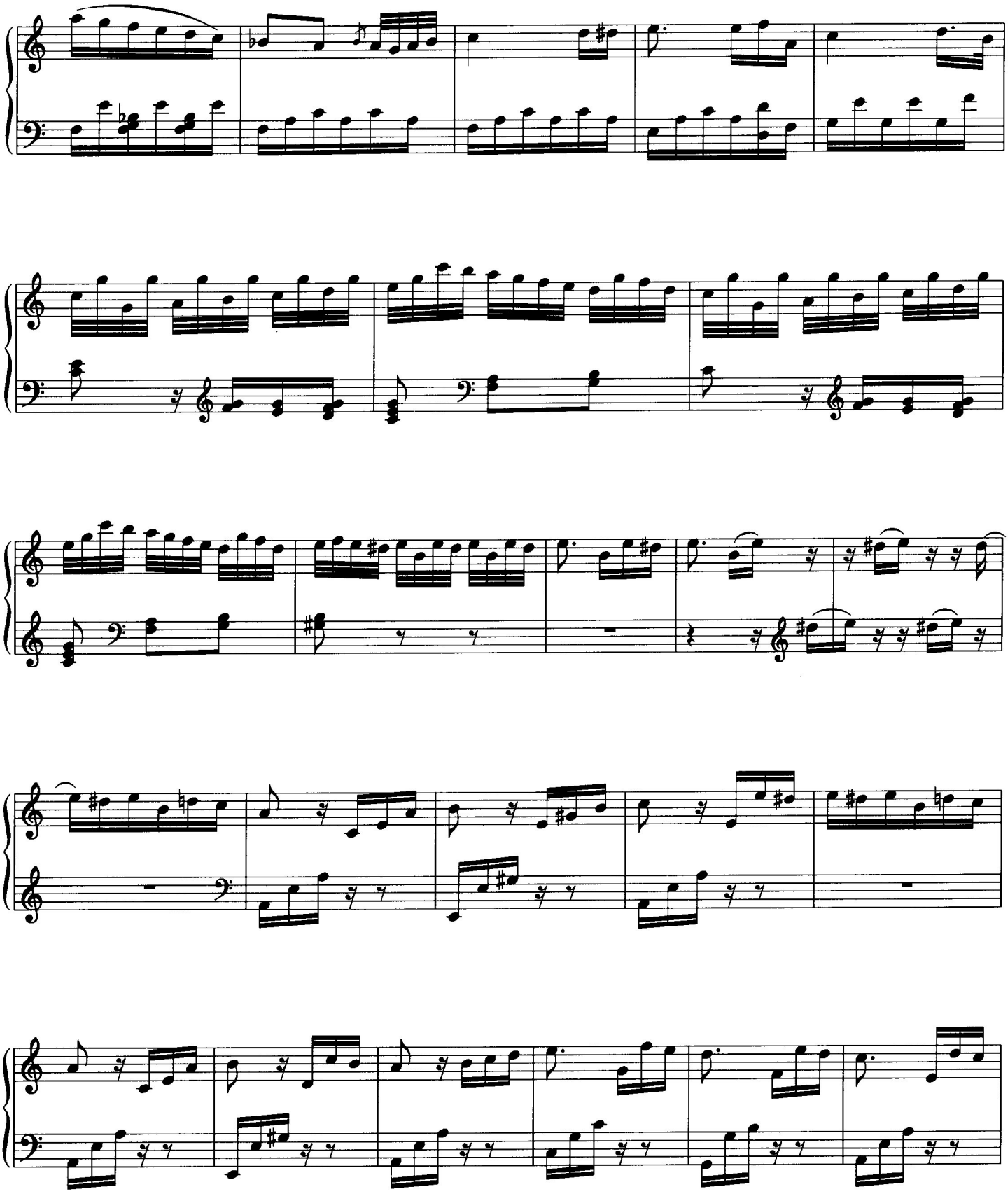
edited by Lawrence Rosen
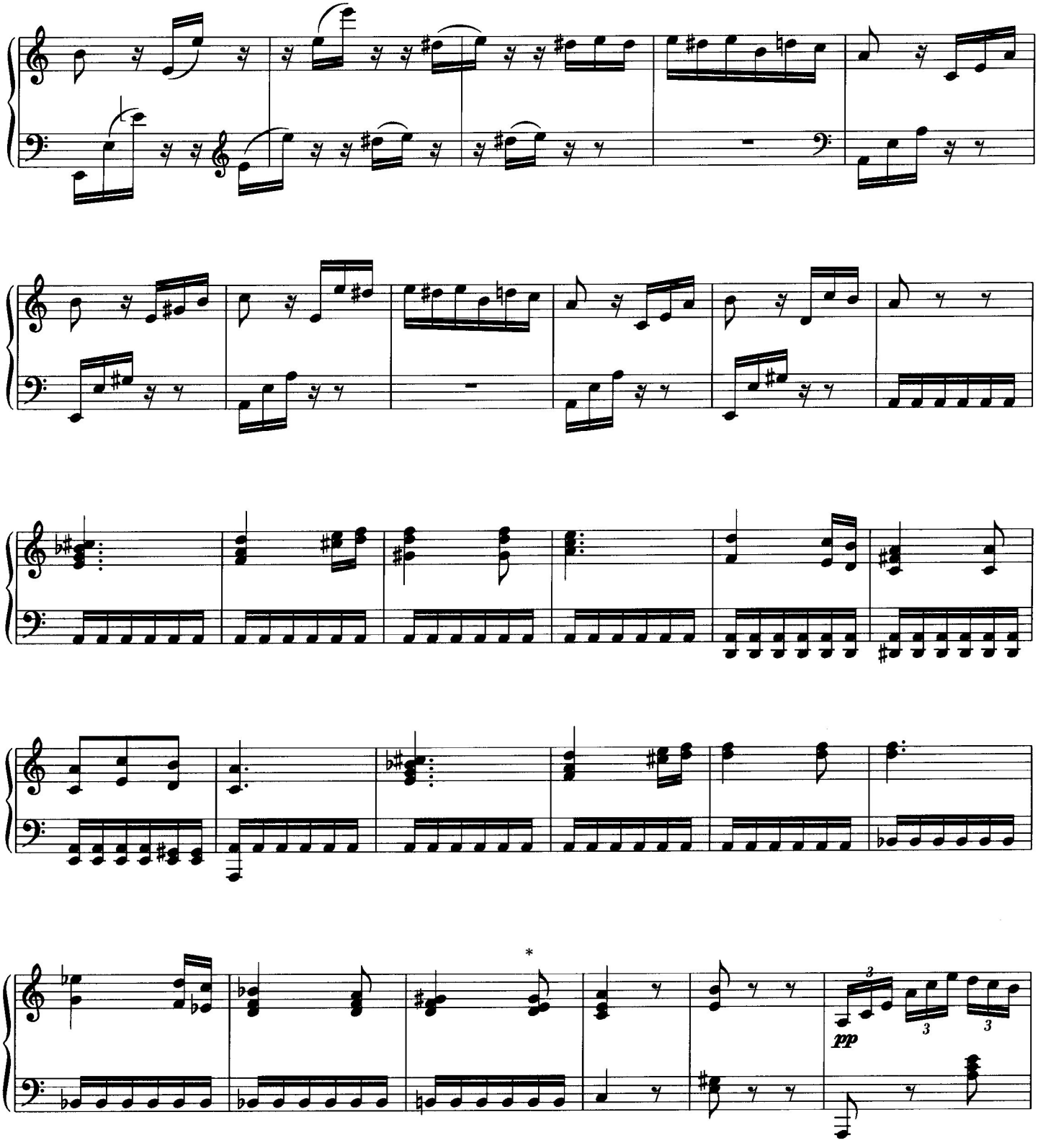
Poco moto
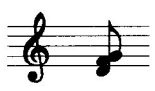


*This E may be played by the right hand.

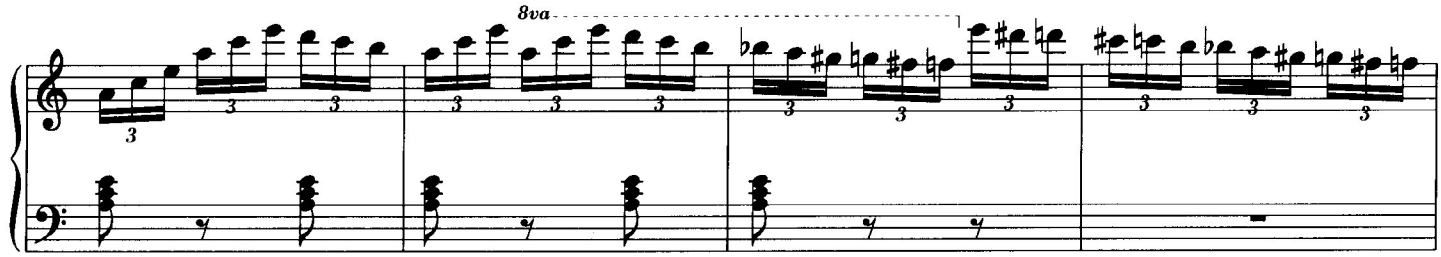
© Copyright 1996 by Stephens Development Company
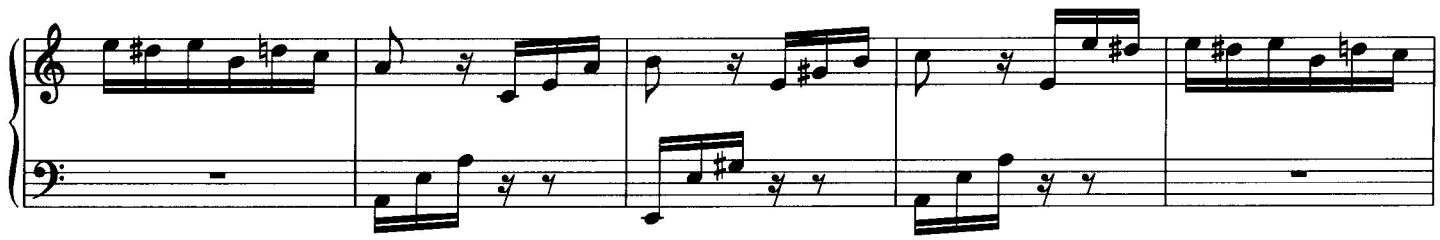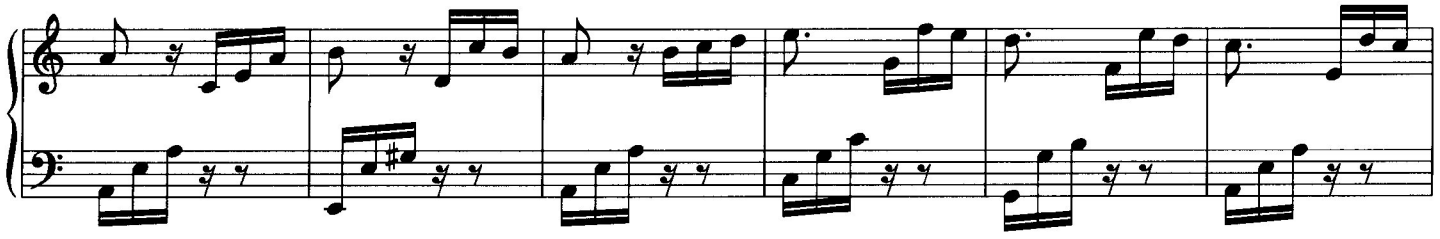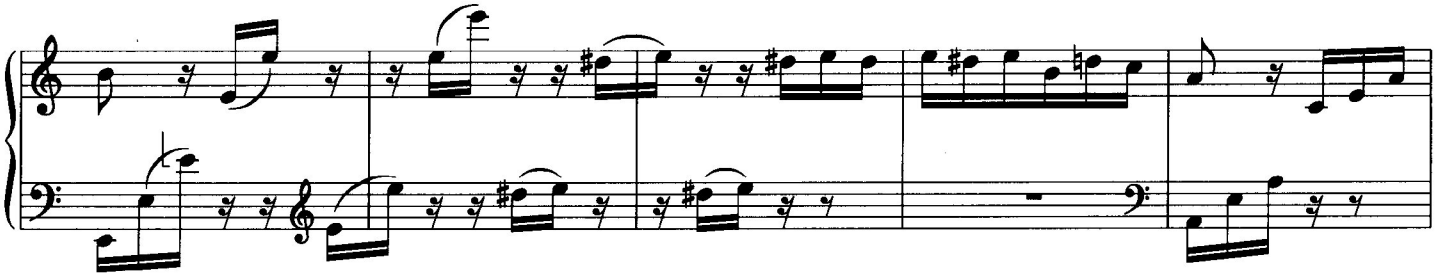




*Some editions have: 
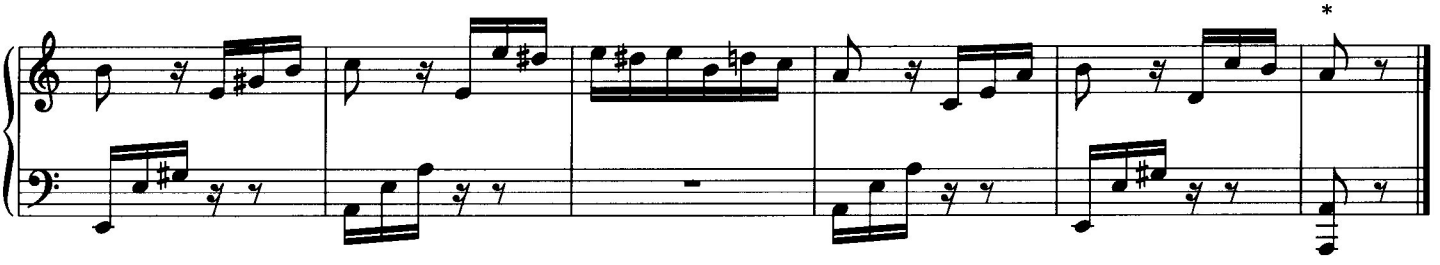
8va



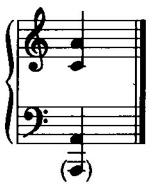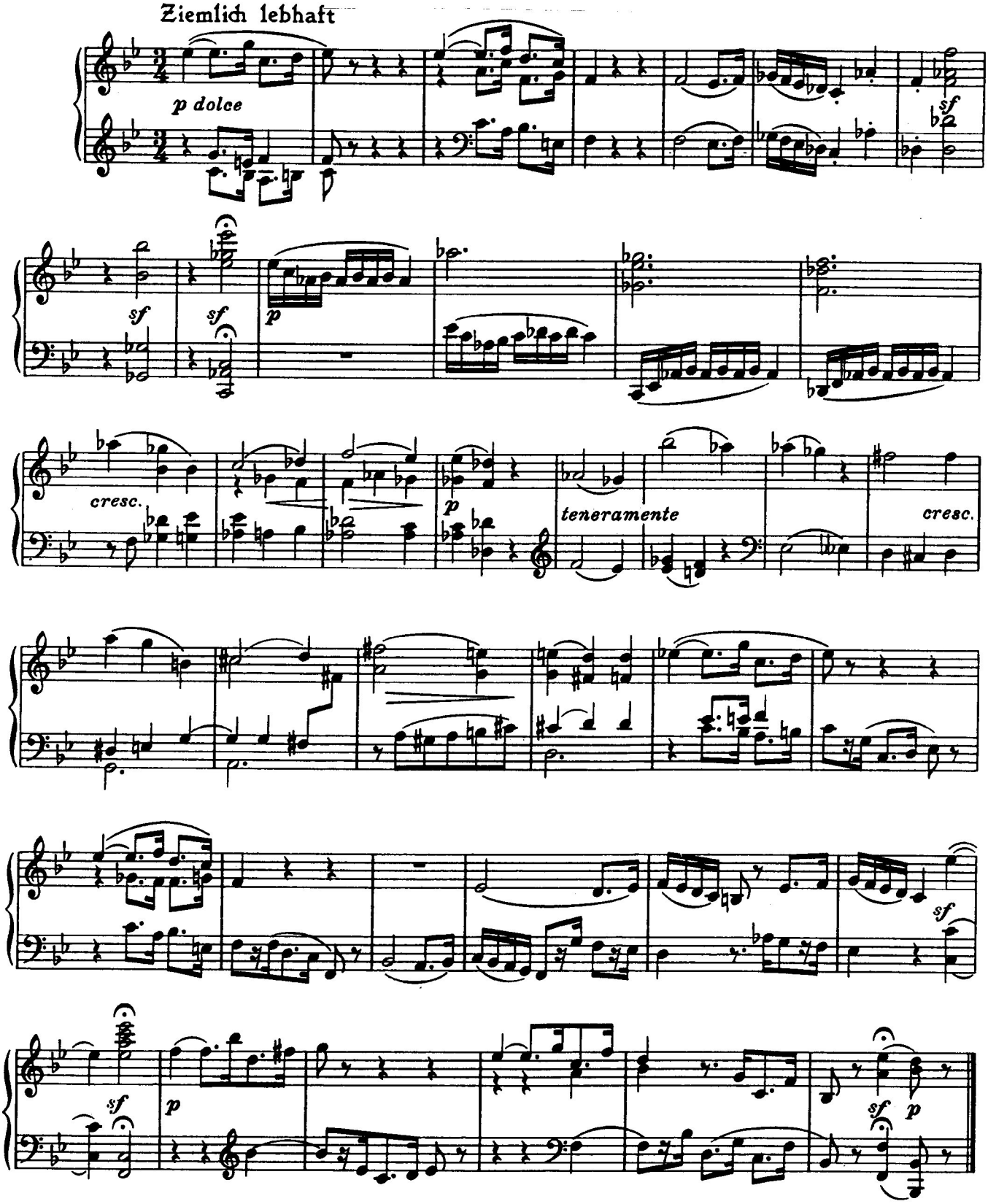








*Alternately:



Bagatelle

in B♭

WoO 60
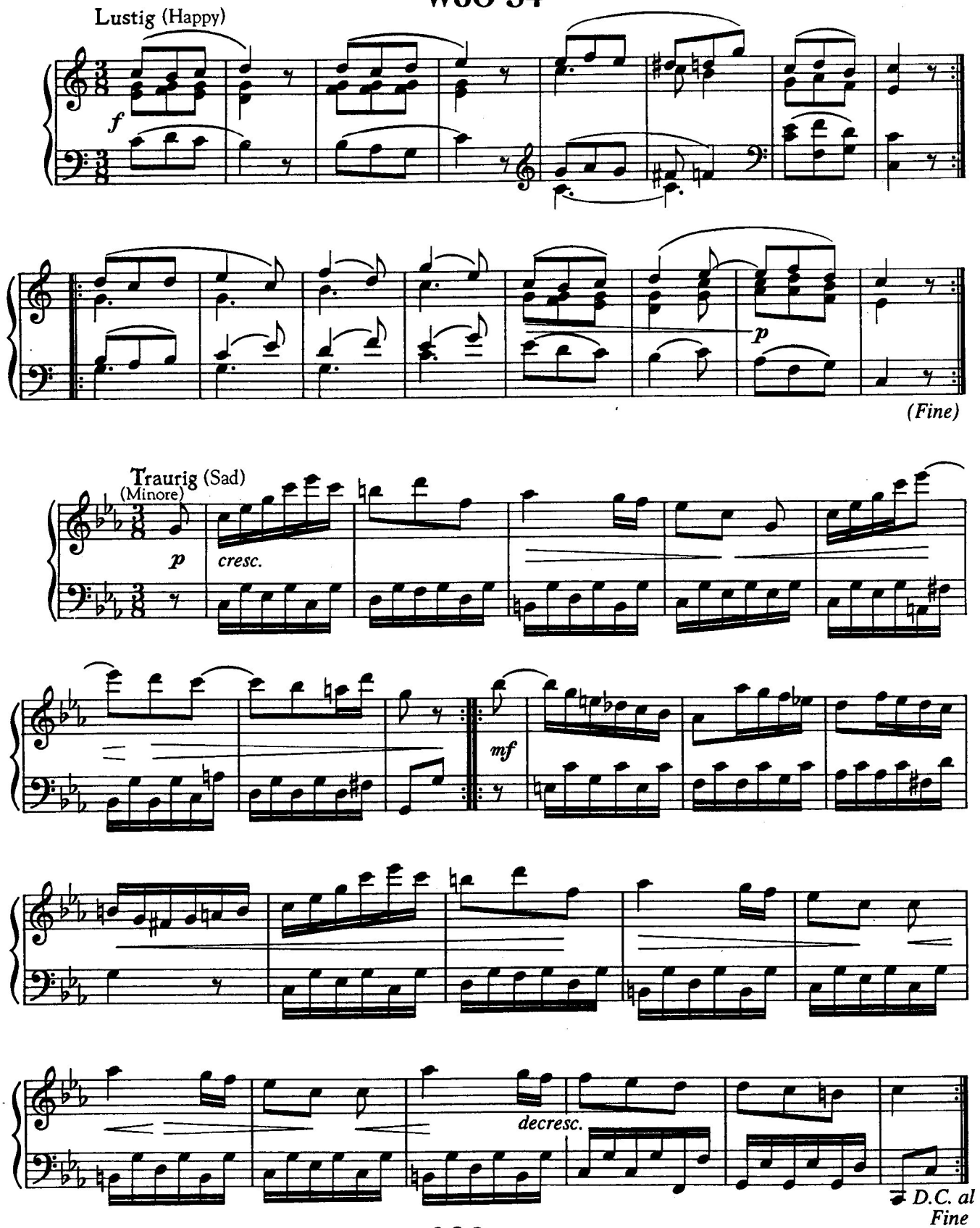


Happy-Sad

(Bagatelle)

in C minor

WoO 54



SEVEN BAGATELLES
(SIEBEN BAGATELLEN)
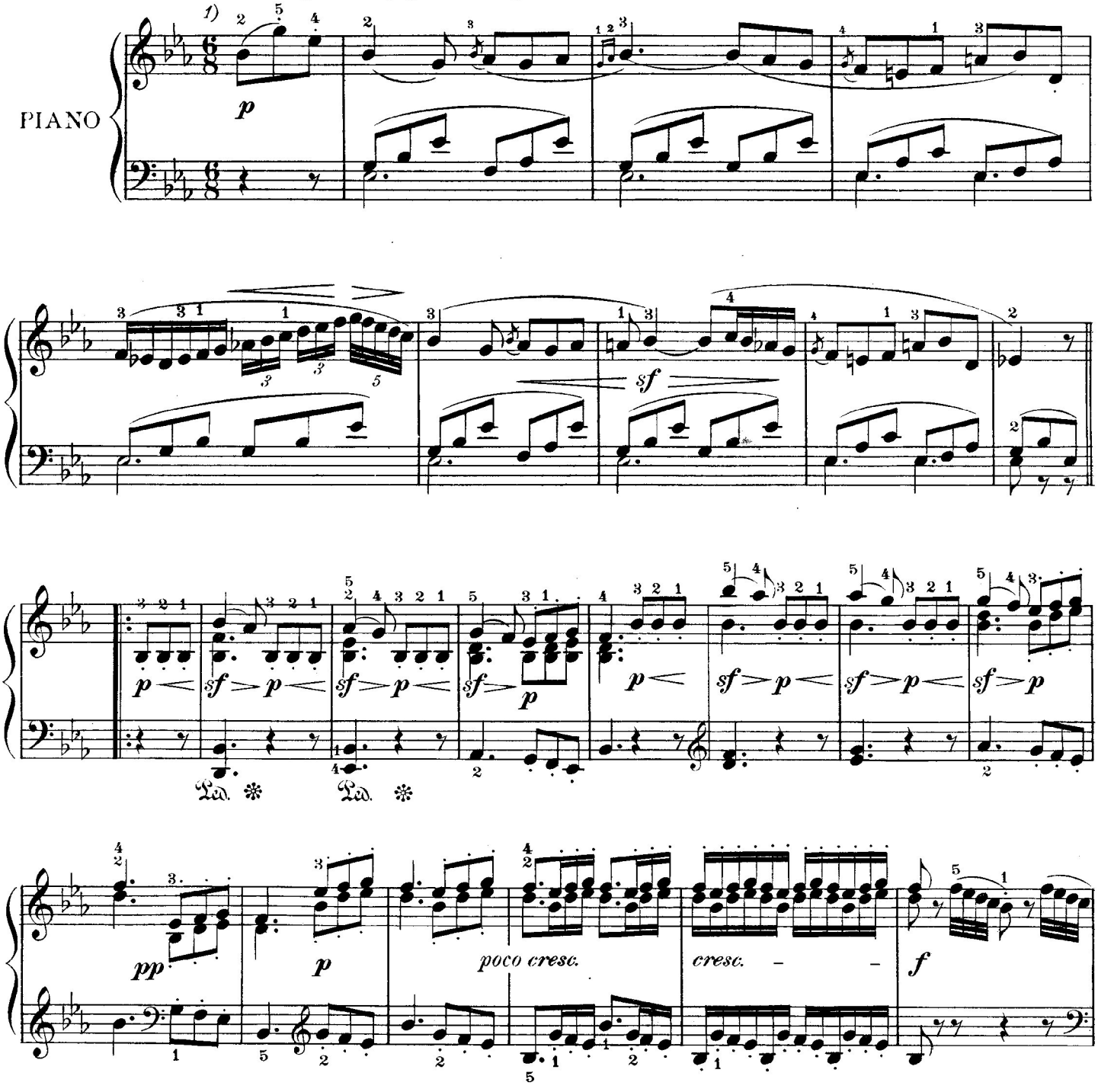
(Composed in 1803)

Edited by Eugen d'Albert
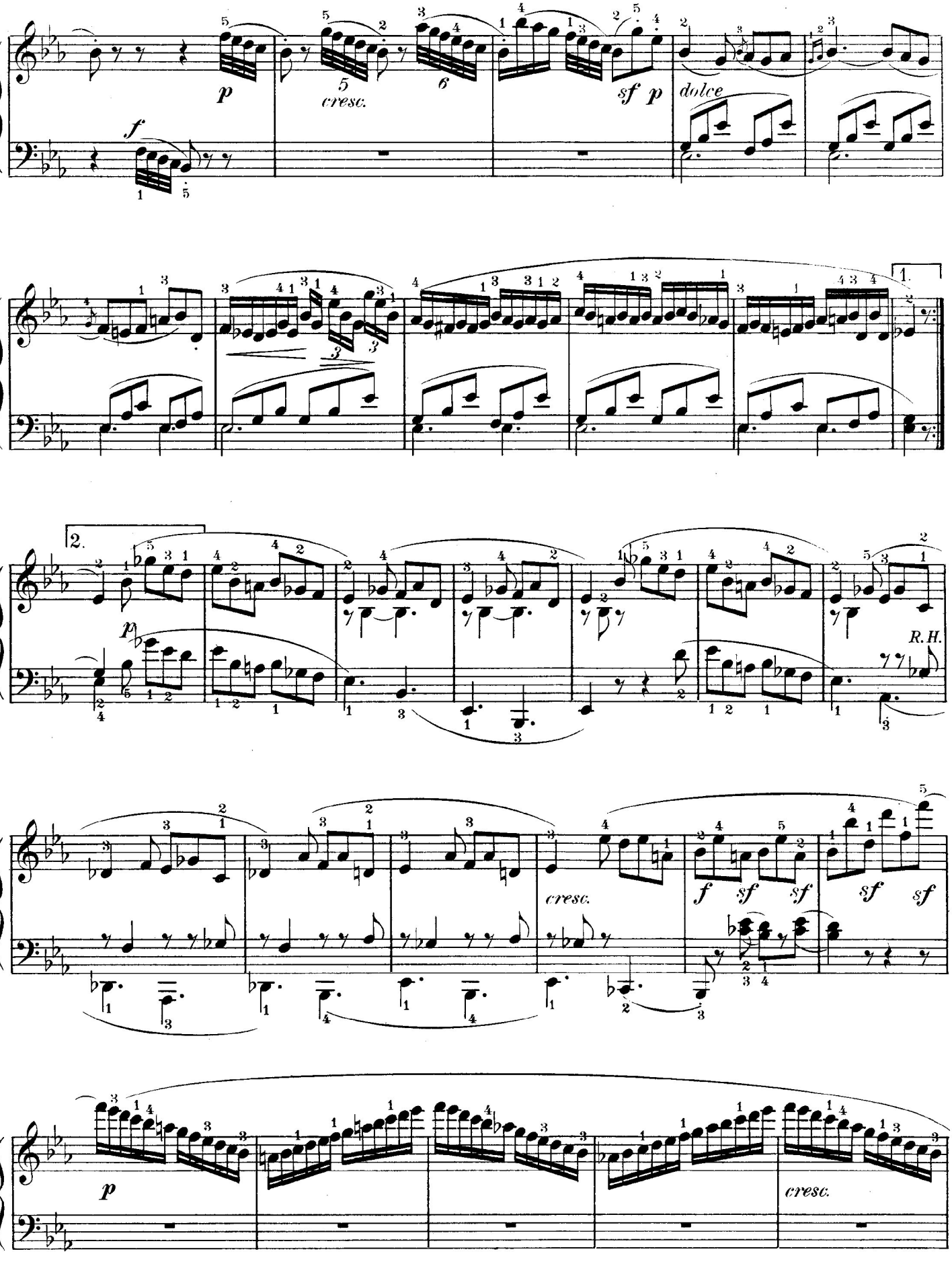
I
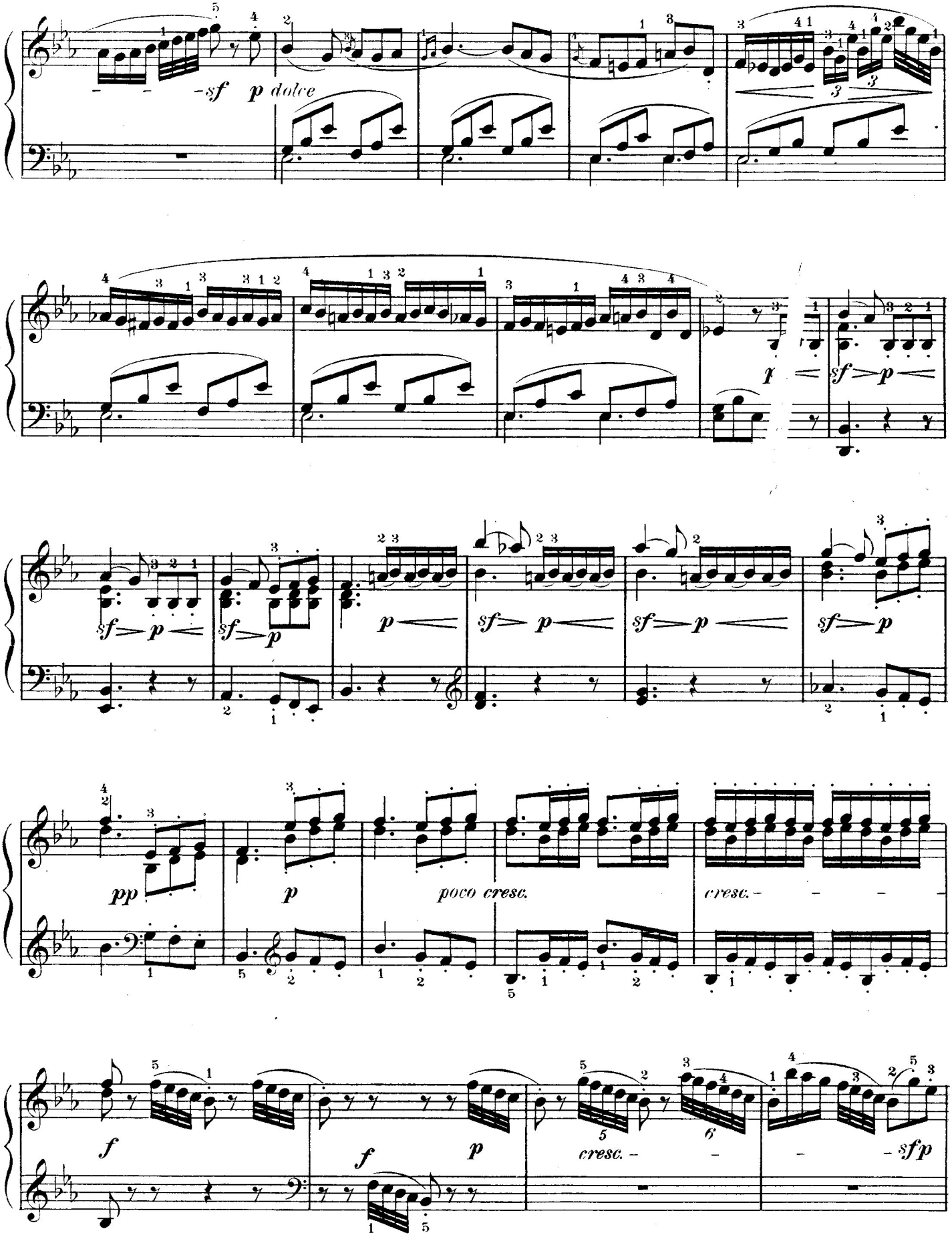
LUDWIG van BEETHOVEN, Op. 33
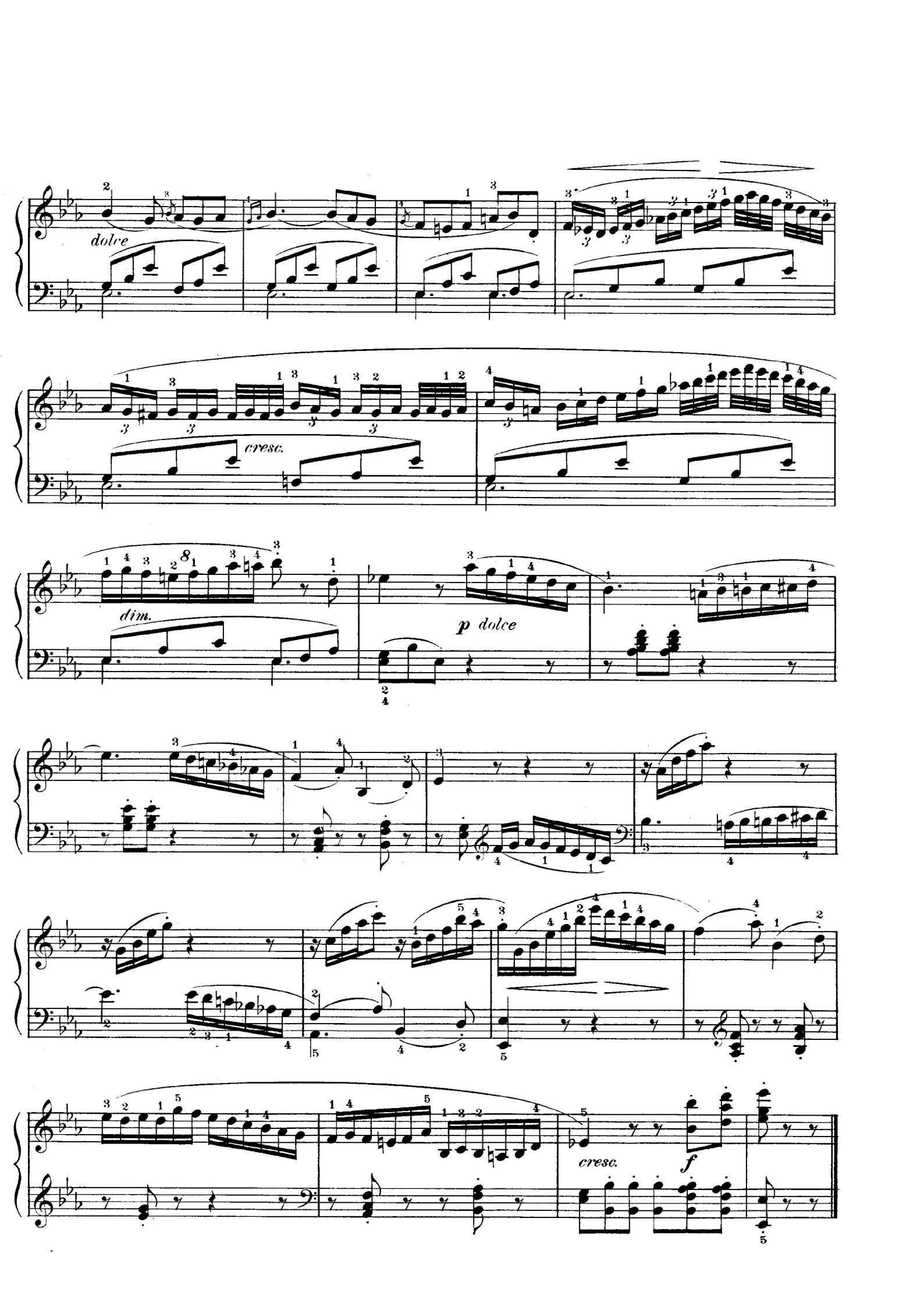
Andante grazioso, quasi Allegretto



1) These Bagatelles are exquisite impromptus of the master's middle period. It is a pity that they are never performed in public. Play the first one with grace and loveliness; and above all simply, without the least straining for effect. It requires an almost Mozartean style of delivery. The editor does not indicate any metronome marks for these Bagatelles, since it is impracticable to fix an exact tempo. It is far better to leave this to the individual taste and conception of the player.


p
cresc.
sf p
dolce
f
1.
2.
p
R.H.
cresc.
f sf sf
sf sf
p
cresc.
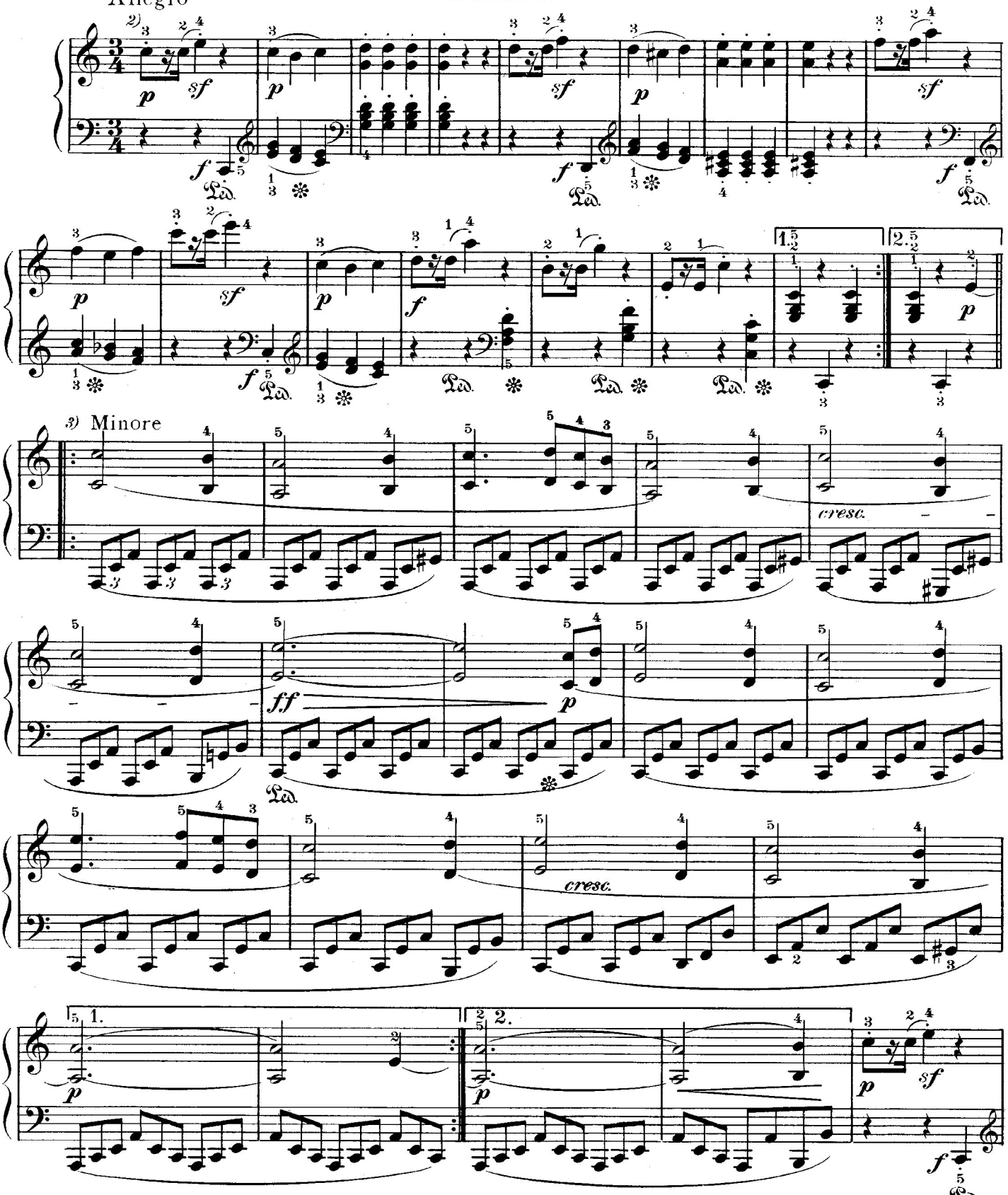

sf
p dolce
3
3
f
sf p
sf p
sf p
sf p
sf p
sf p
pp
p
poco cresc.
cresc.
f
f
p
cresc.
sfp


dolce
cresc.
dim.
p dolce
cresc.
f

II
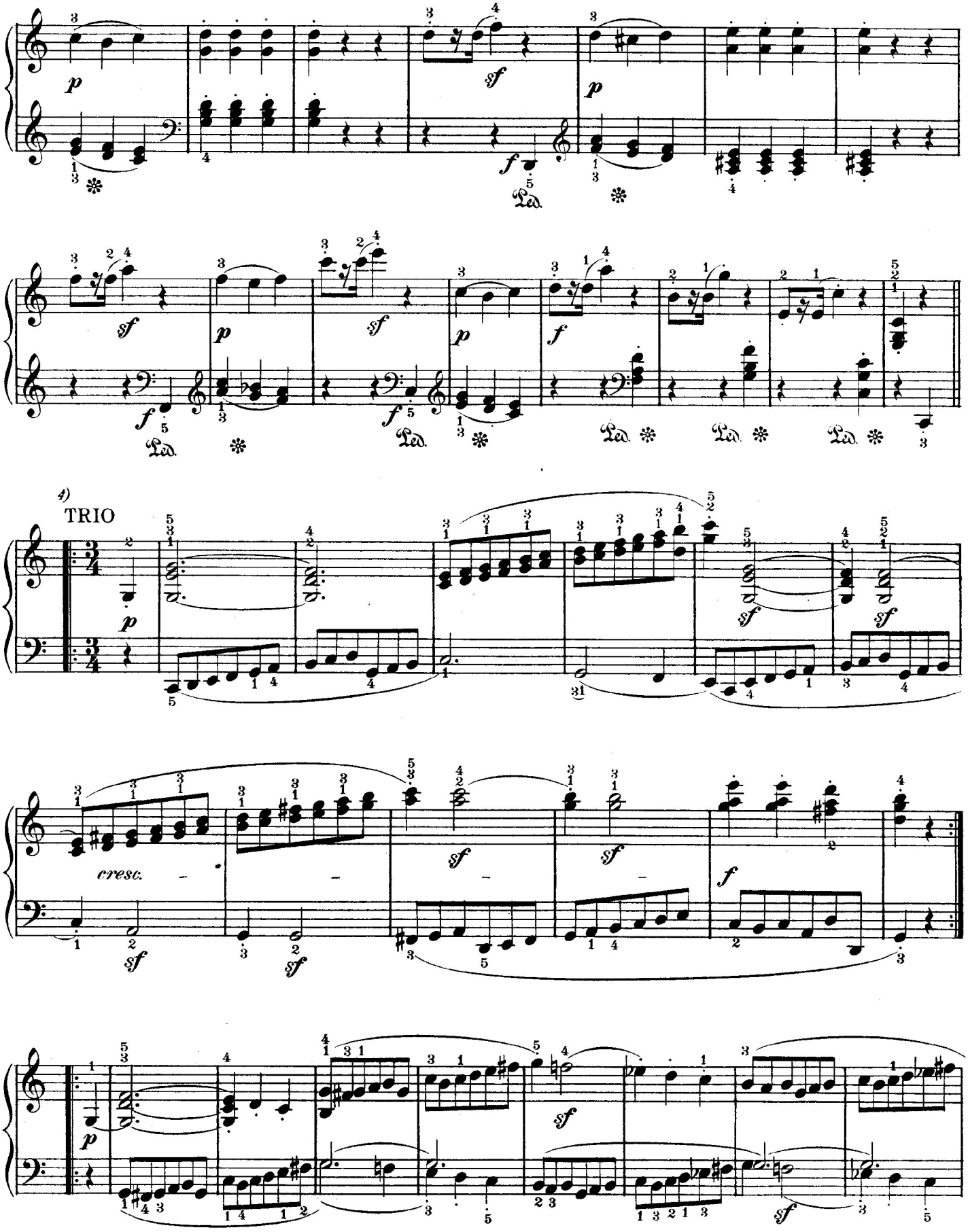
Scherzo

Allegro
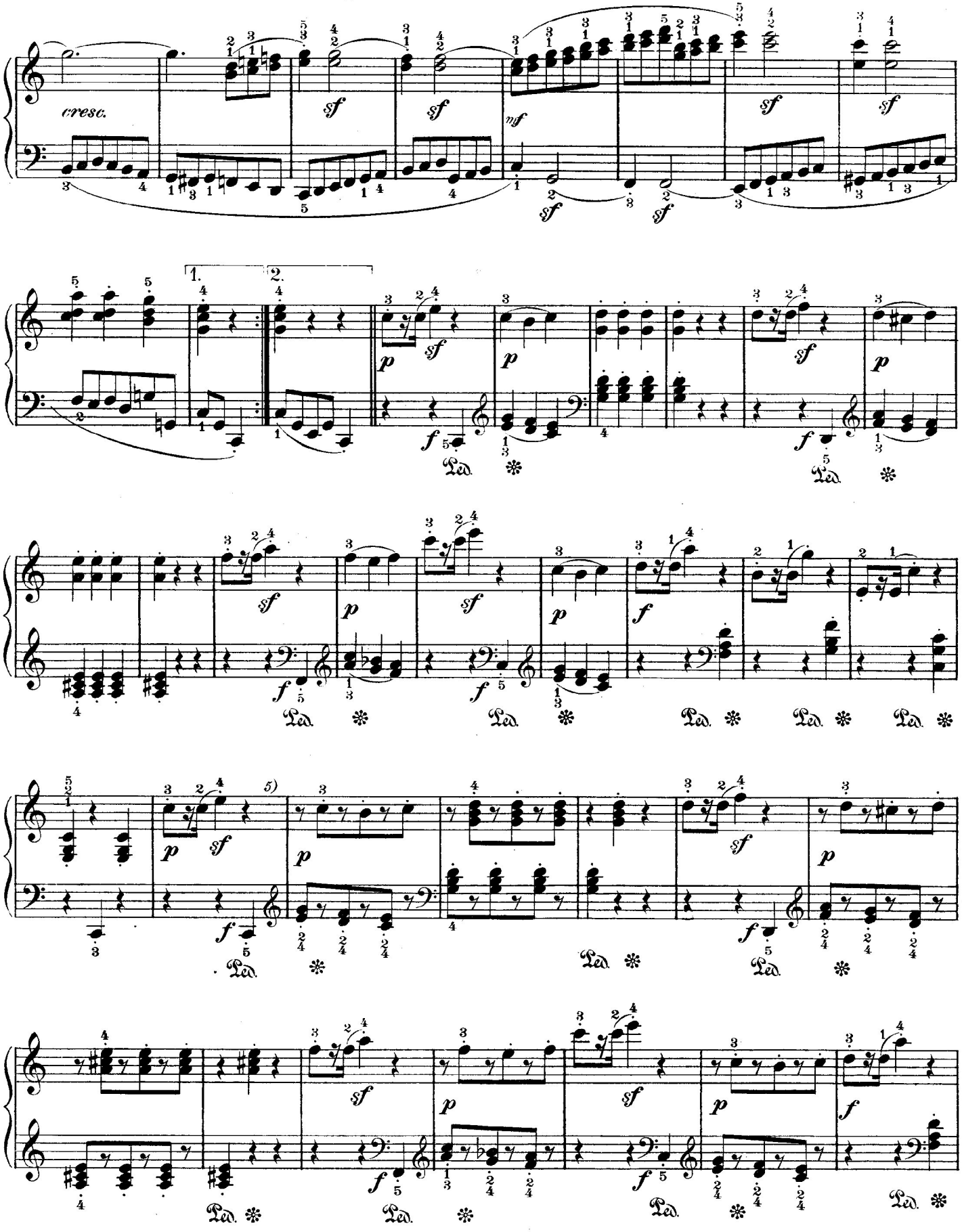


2) Rather fast and with spirit. The staccato notes hereare to be made short and crisp.
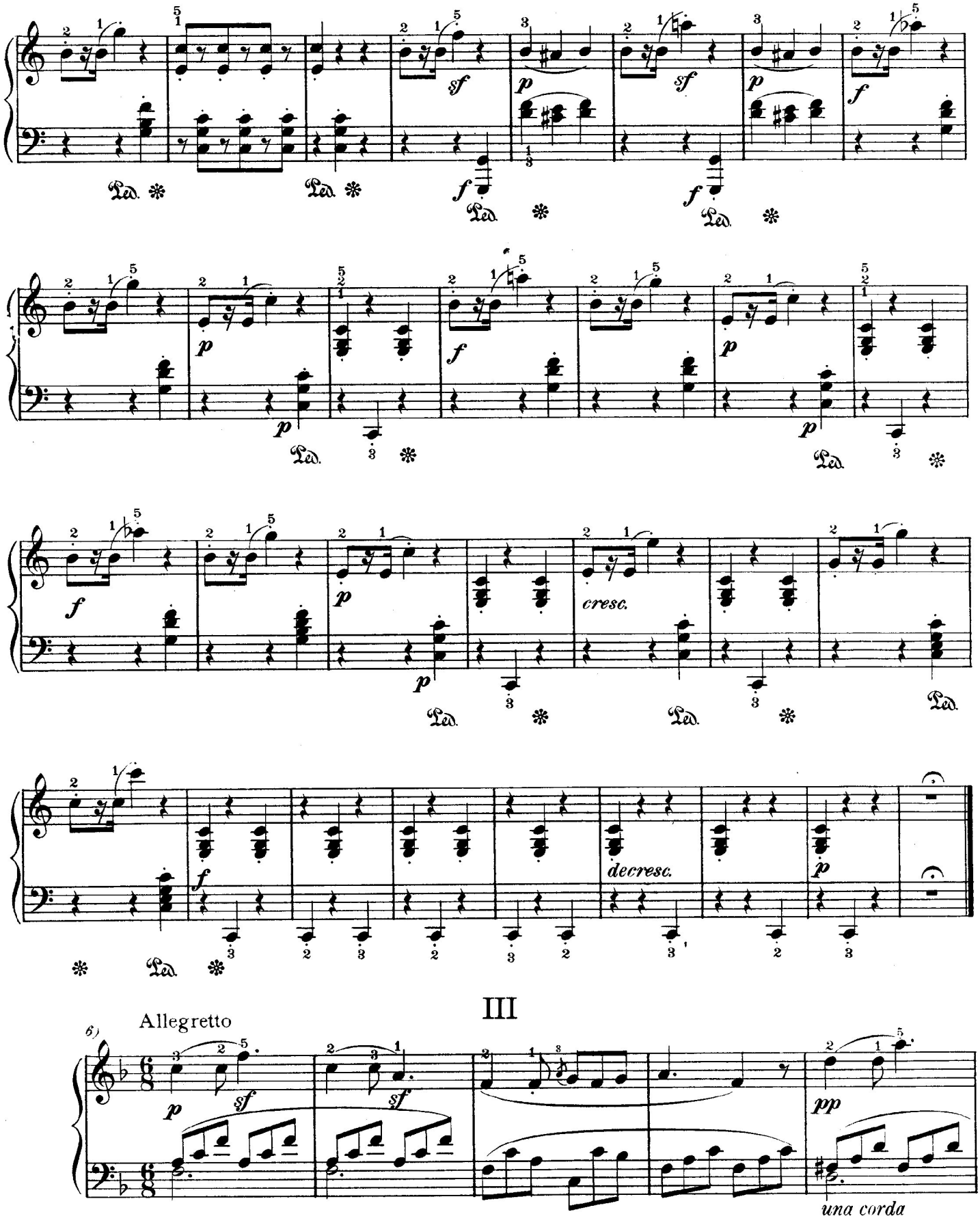
3) In the contrasting section of the first part of the Scherzo, there must be a prevailing legato, in order to perform the melody with expression and a certain degree of passion.



4) More animated than the Scherzo but none the less legato.
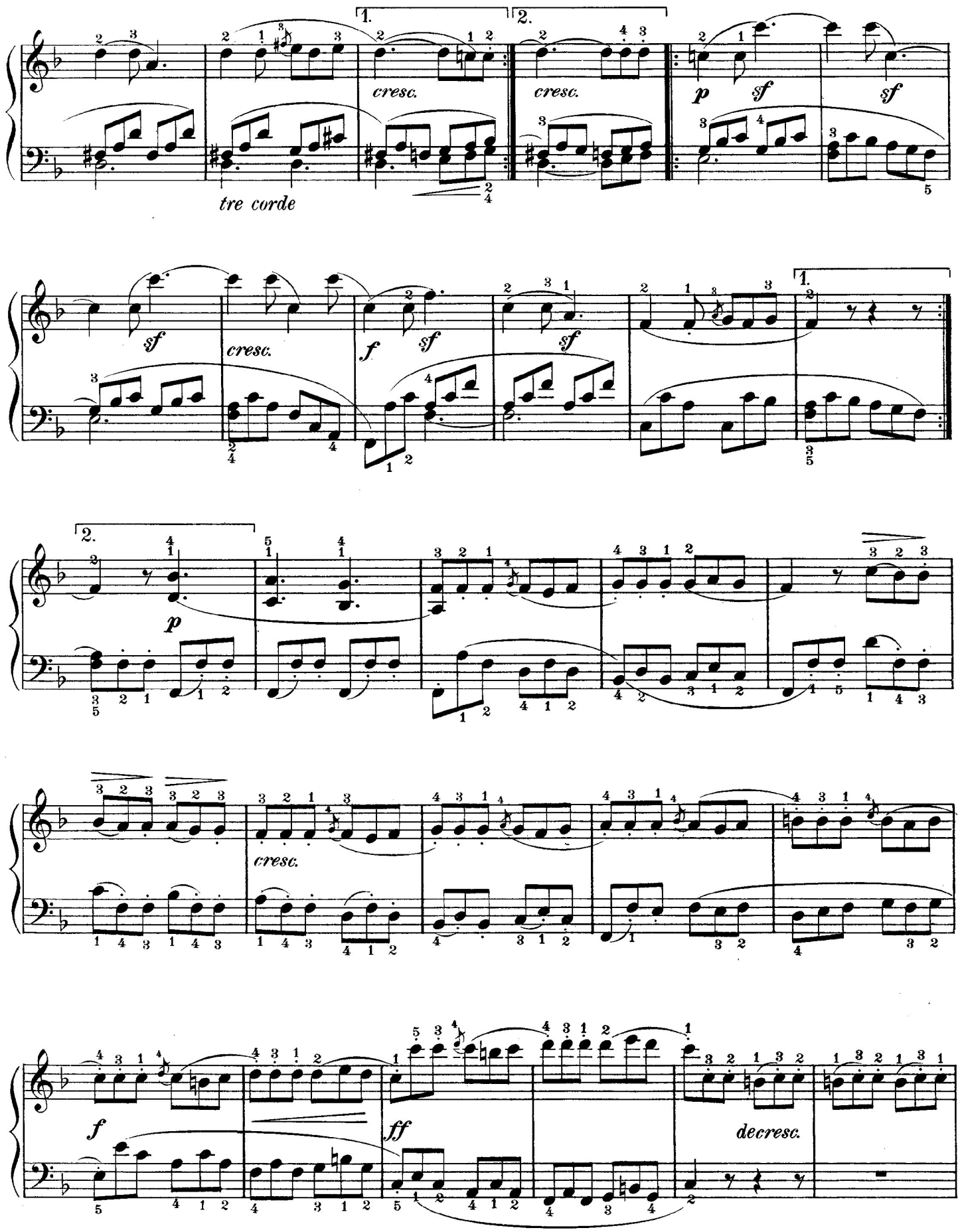


5) With the greatest lightness and a touch of coquetry.
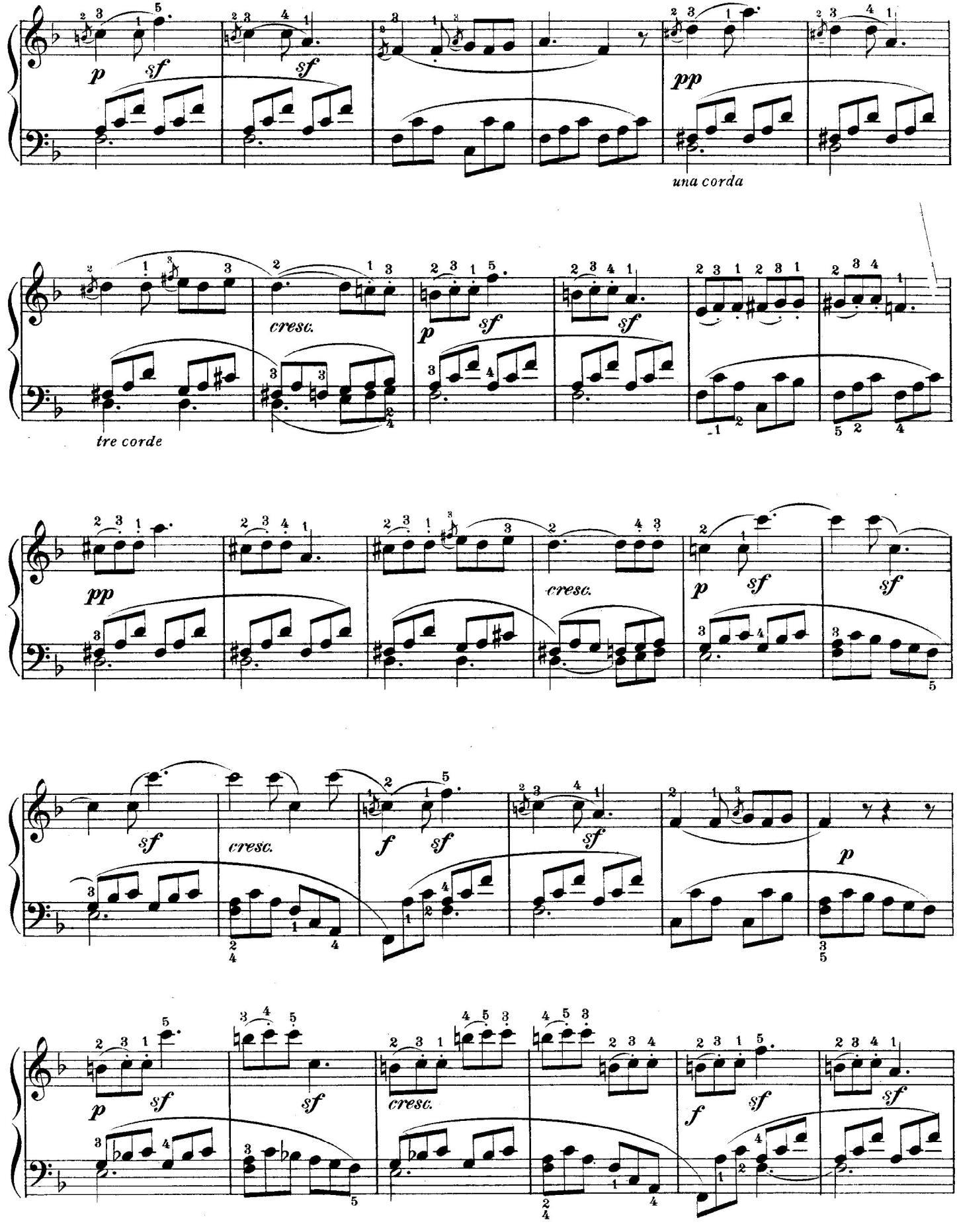


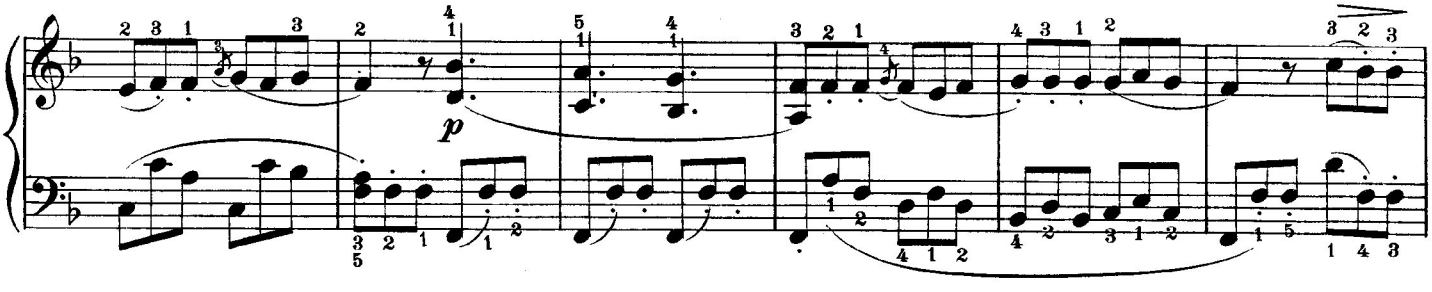
III

Allegretto
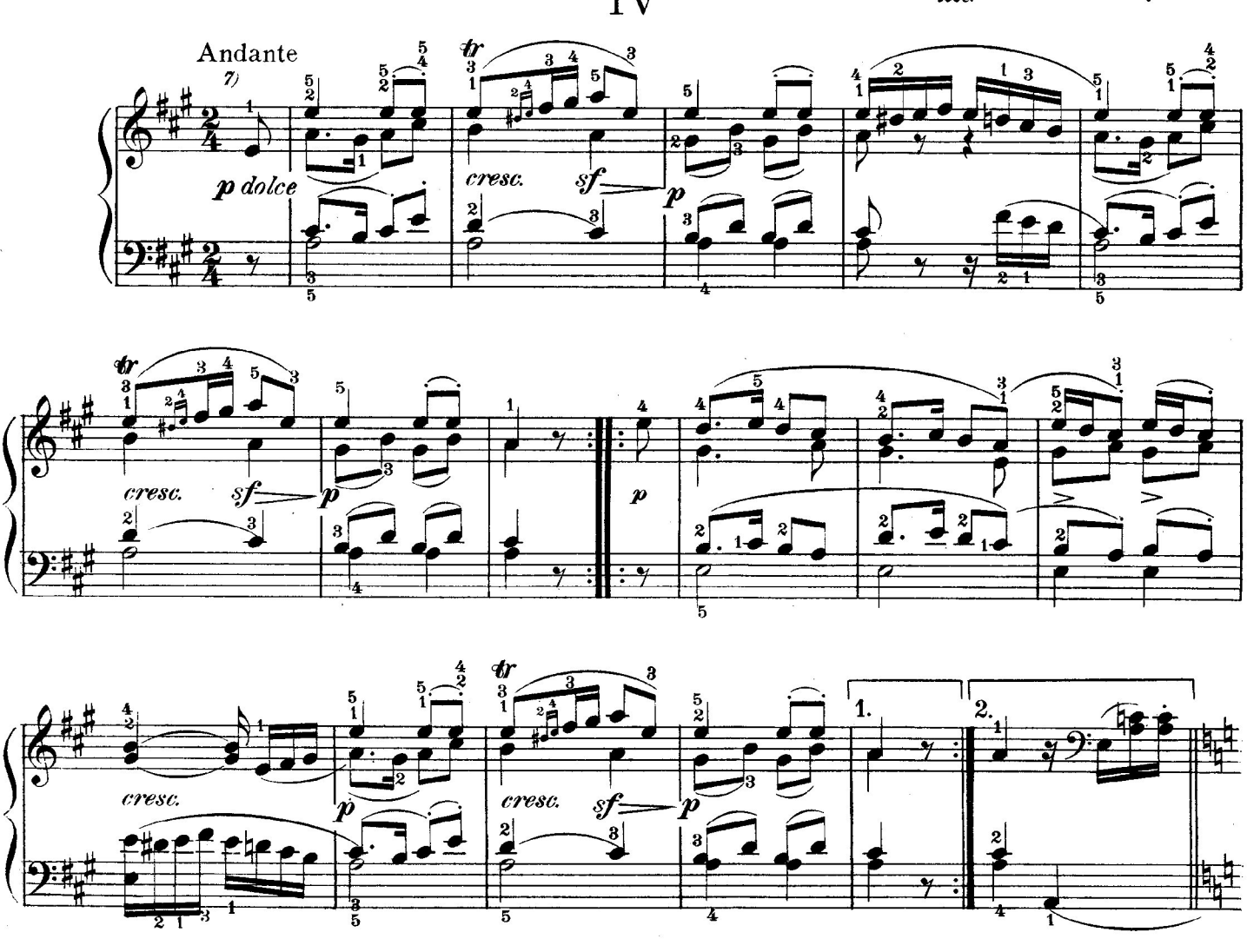
6) Very simply. This Bagatelle has a decided pastoral character, and must be performed with appropriate tone-color, and a gently swaying rhythm.


1.
2.
cresc.
cresc.
p
sf
sf
tre corde
sf
cresc.
f
sf
sf
1.
2.
p
cresc.
f
ff
decresc.
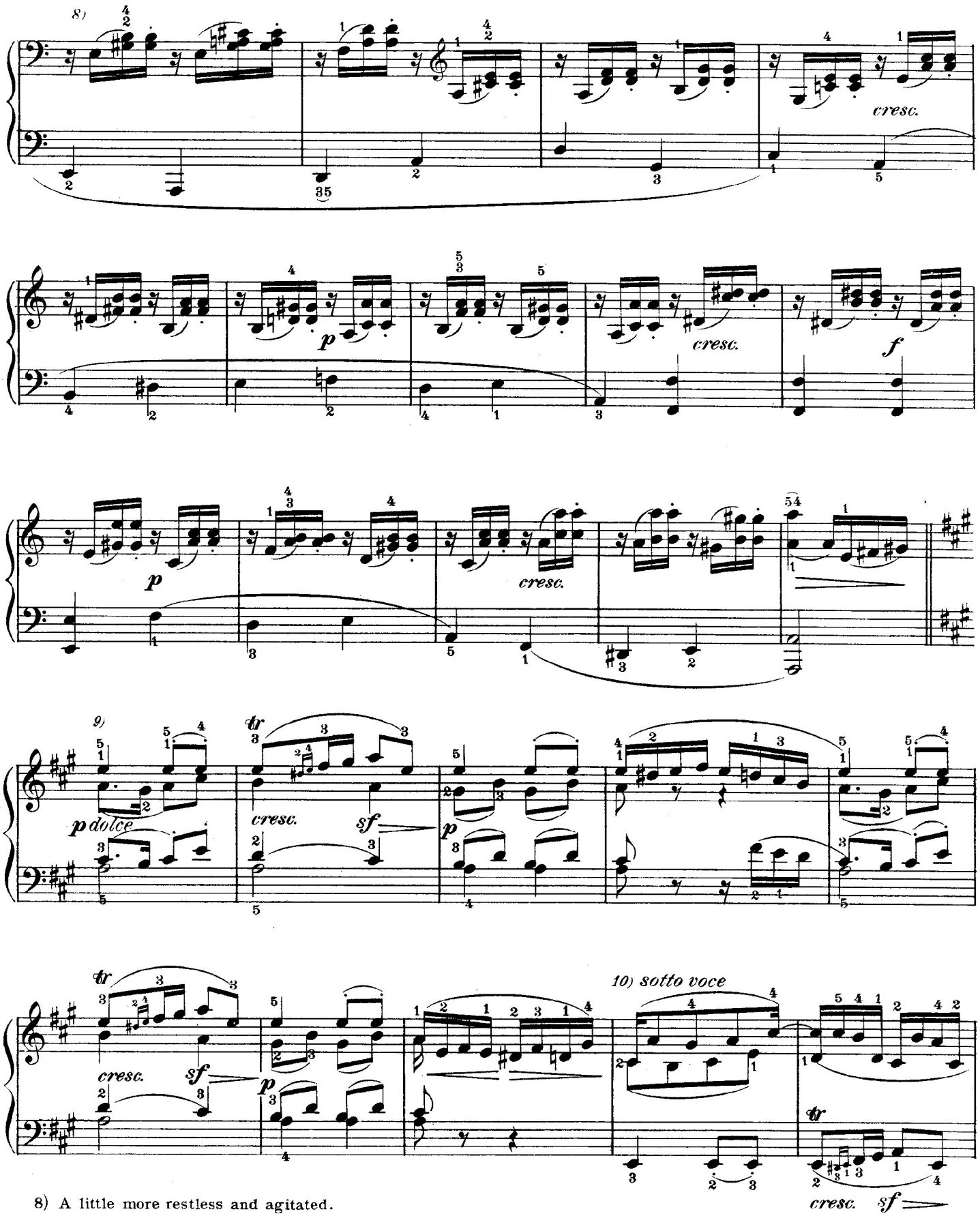

p
sf
sf
pp
una corda
tre corde
cresc.
p
sf
sf
pp
cresc.
p
sf
sf
sf
cresc.
f
sf
sf
p
p
sf
sf
cresc.
f
sf
sf



IV
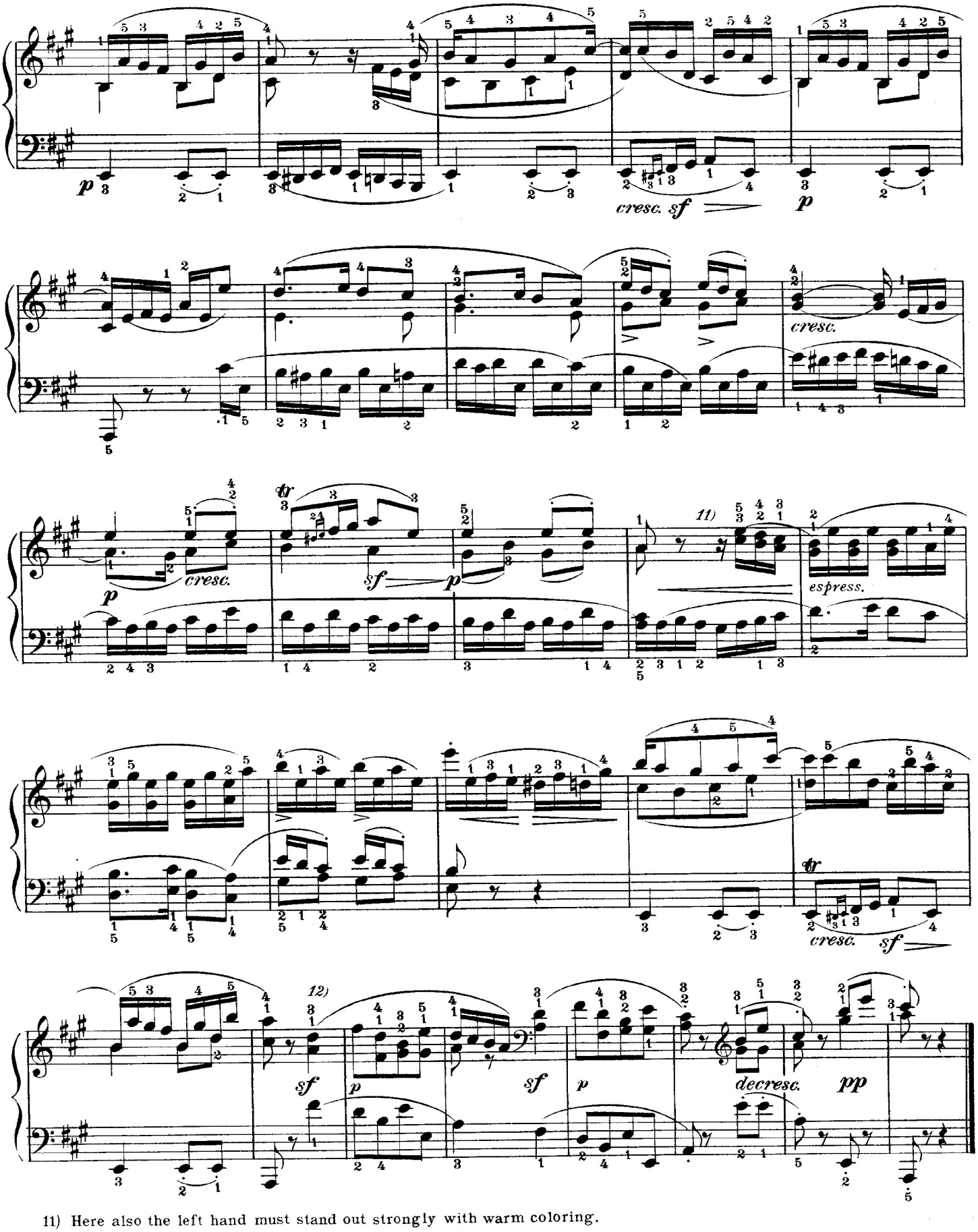


7) Quietly, with tender expression — a song without words.



8) A little more restless and agitated.

9) In the mood and tempo of the beginning.
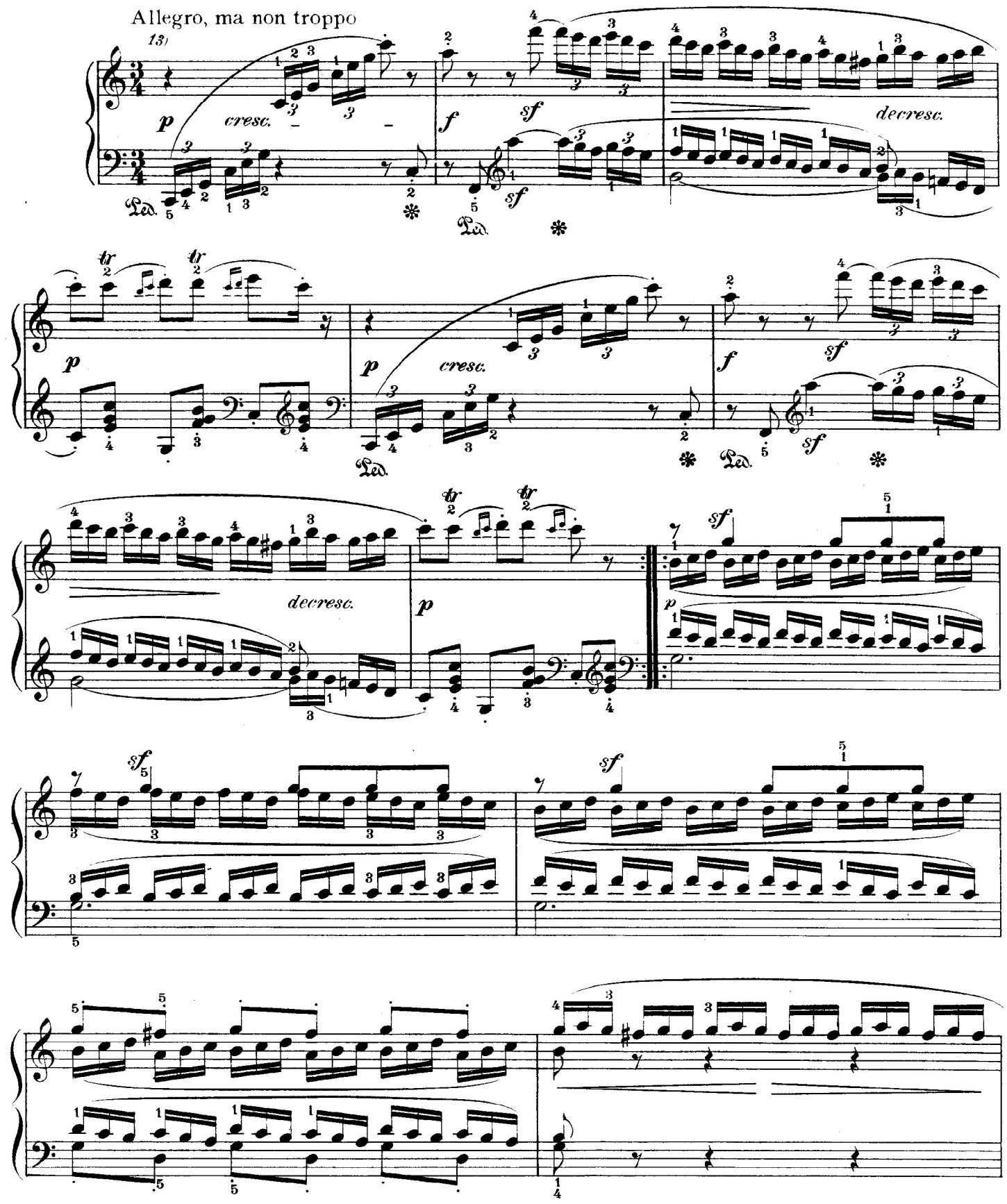
10) The left hand prominent and with great expression.
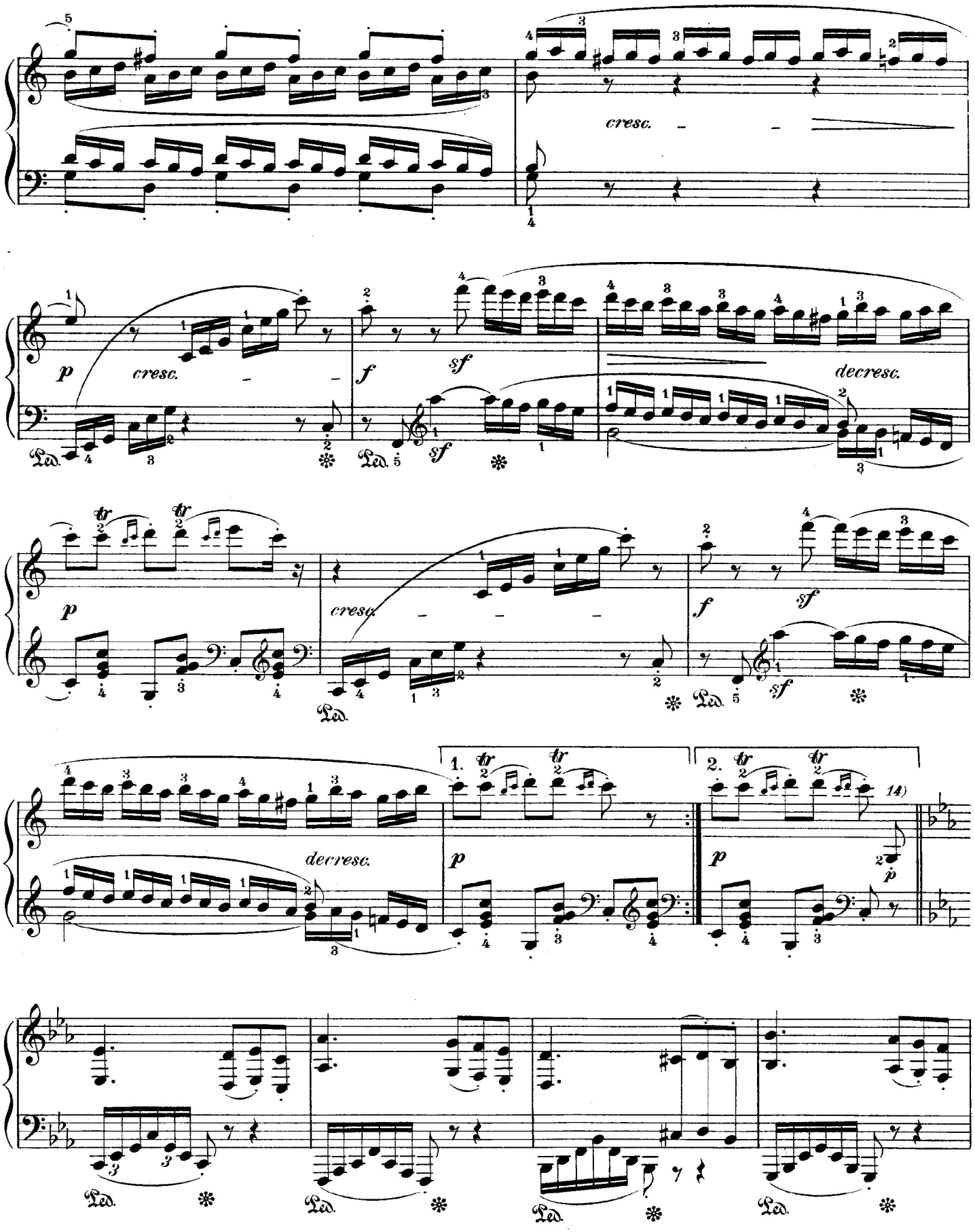


11) Here also the left hand must stand out strongly with warm coloring.

12) The close must be played with the greatest simplicity.
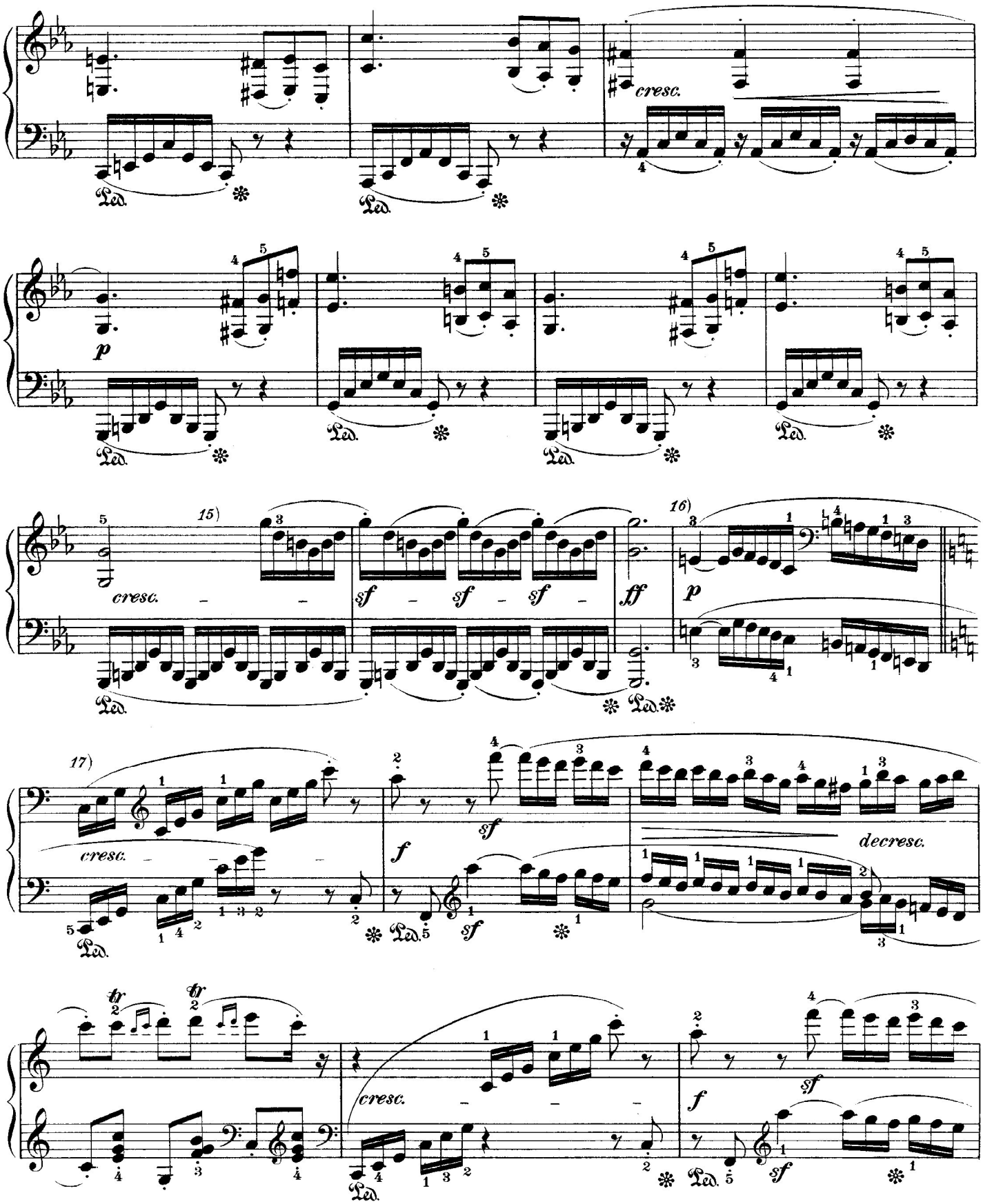
V



13) Play this Impromptu in festal spirit, brilliantly and glowingly like a polonaise.
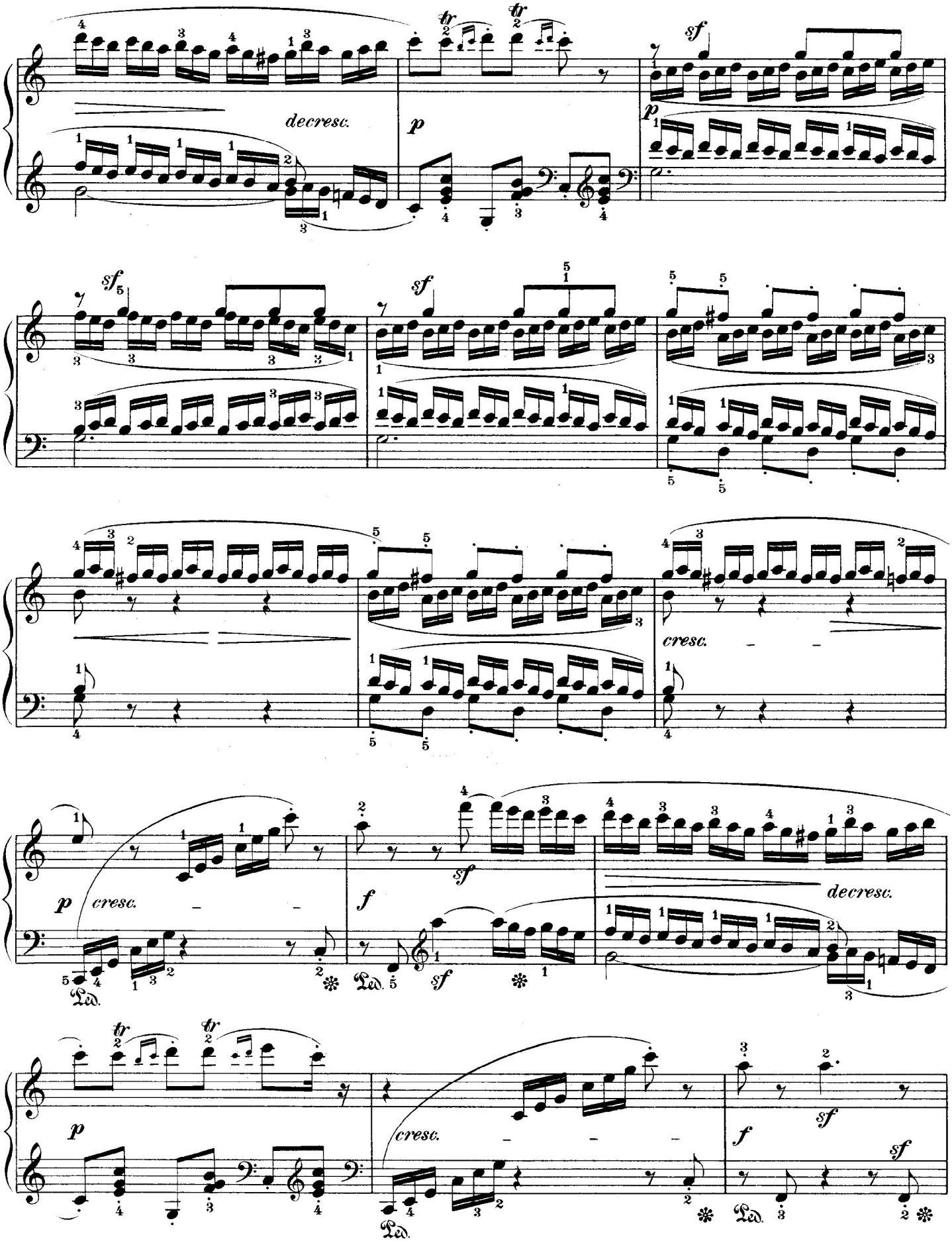


14) The Trio is to be somewhat slower than the principal movement, and to be played with warm and deep feeling.
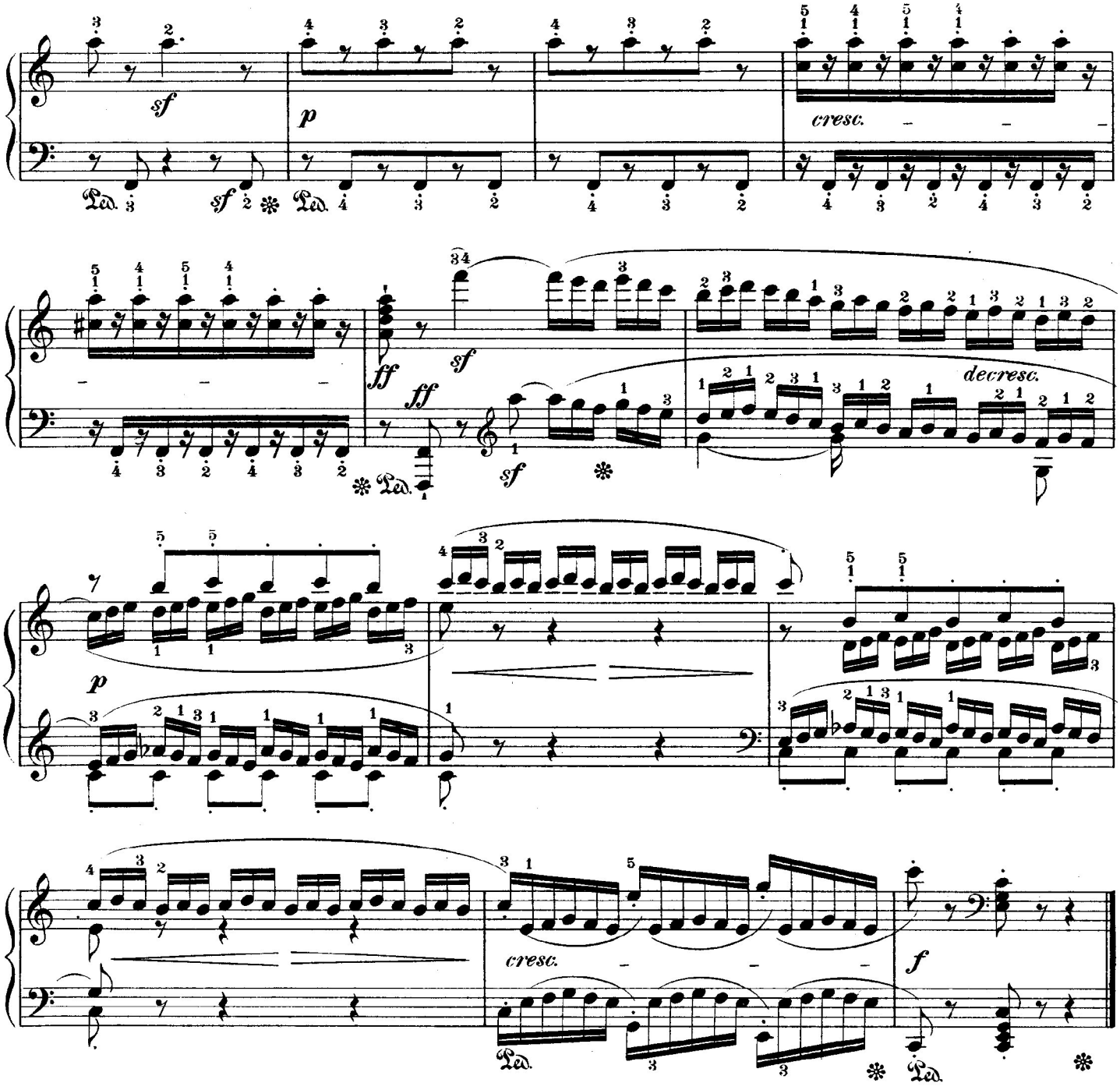


15) Accelerating.

16) Resume the first tempo here.

17) With brilliant and festal spirit, like a polonaise, as at the beginning.

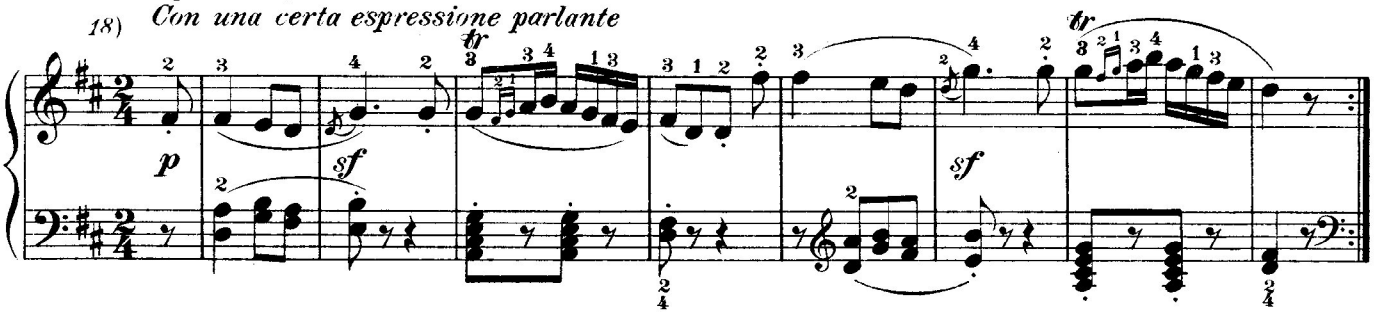

decresc.
cresc.
decresc.
Ped.
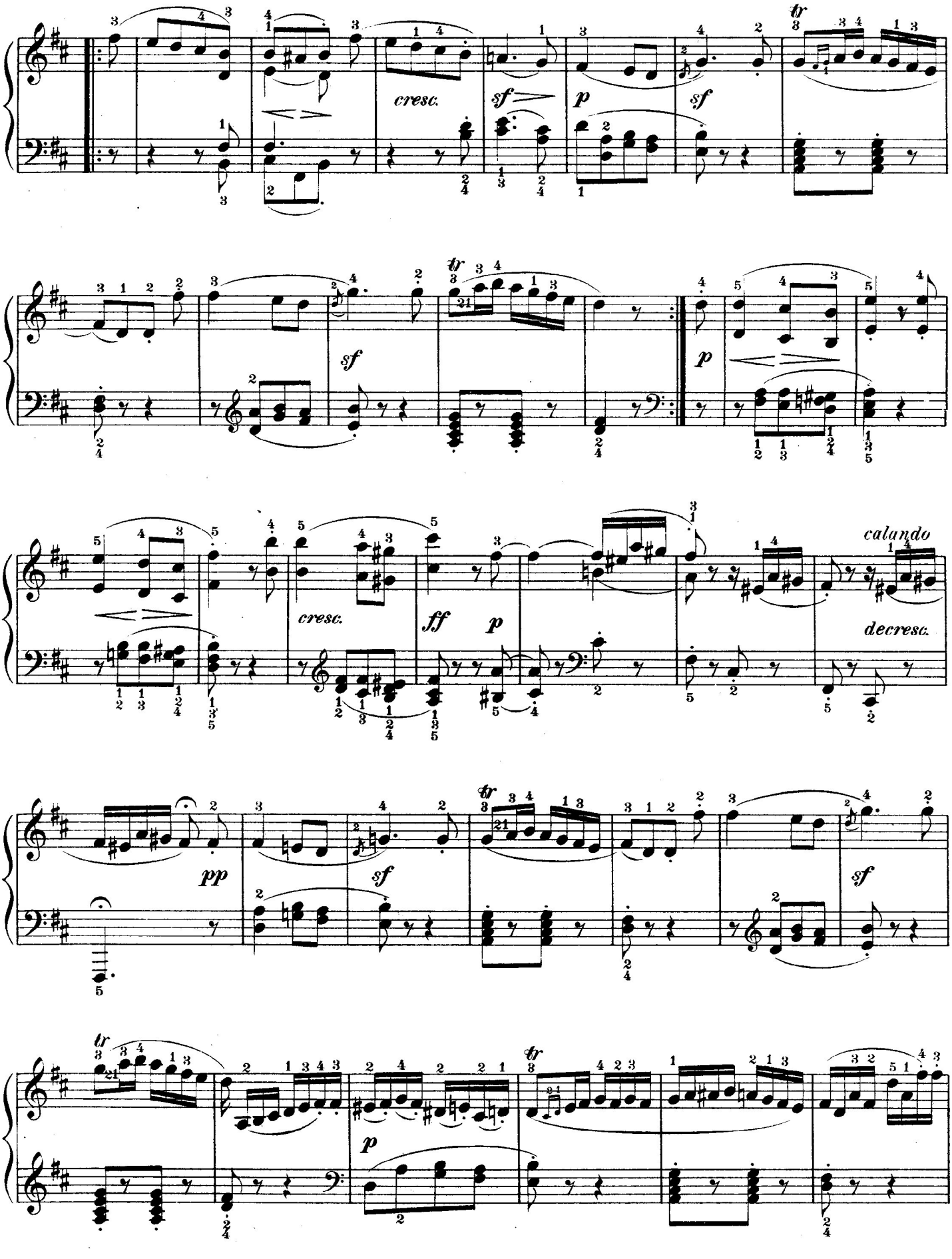


VI
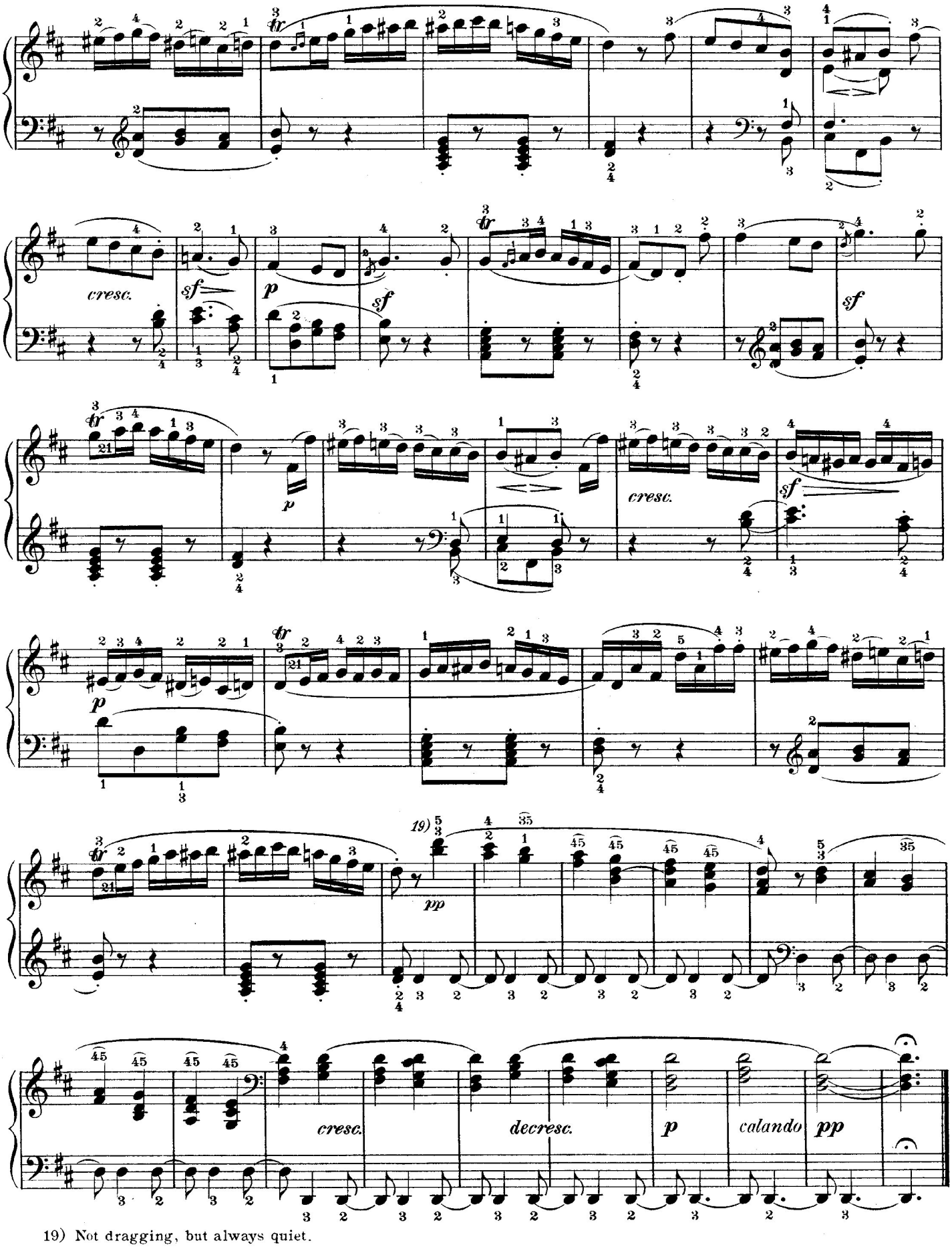
Allegretto, quasi Andante

18) *Con una certa espressione parlante*
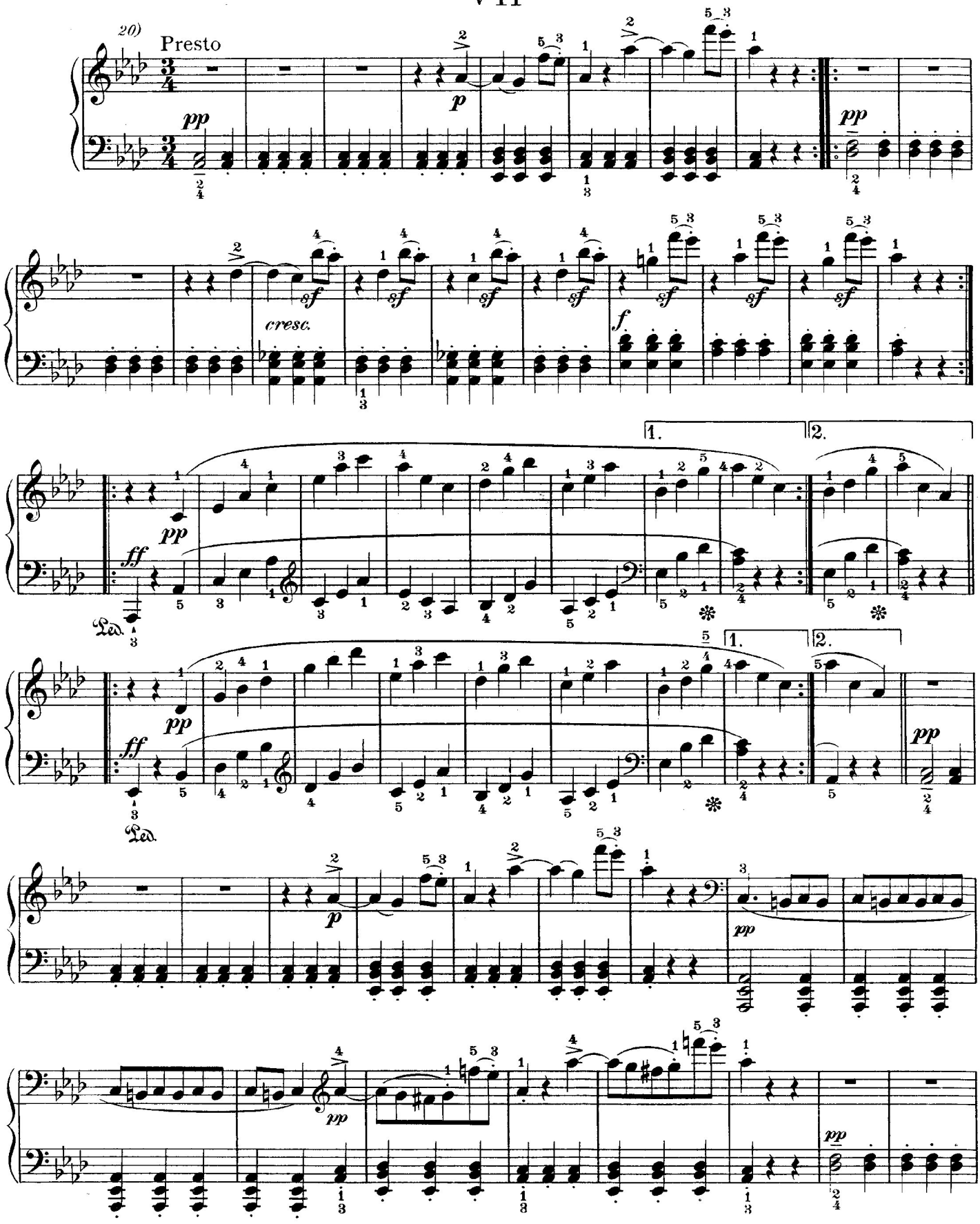


18) This entire number must be rendered with great simplicity, like the narration of a short story.


cresc.
sf
p
sf
tr
sf
tr
p
cresc.
ff
p
calando
decresc.
pp
sf
tr
sf
tr
p
tr
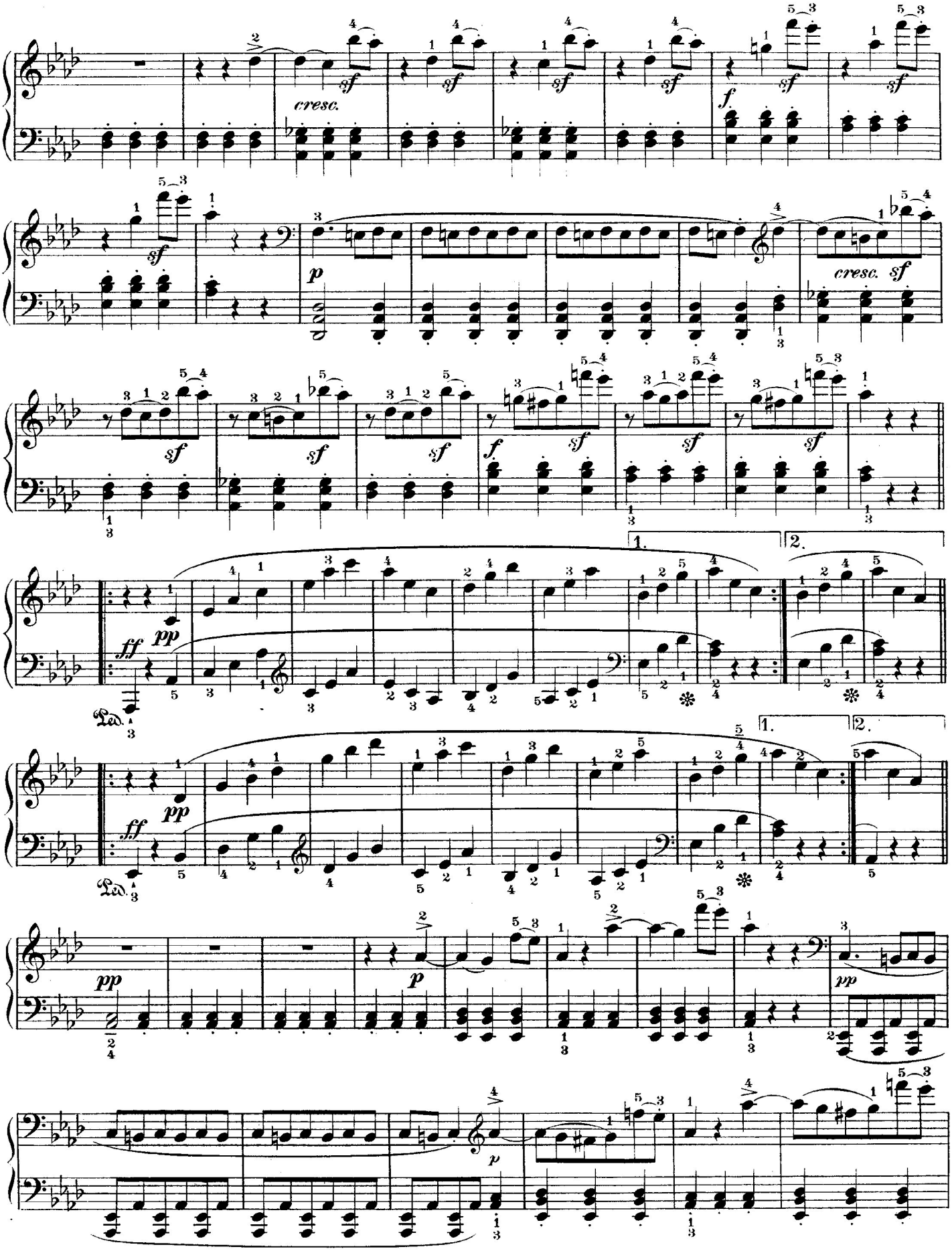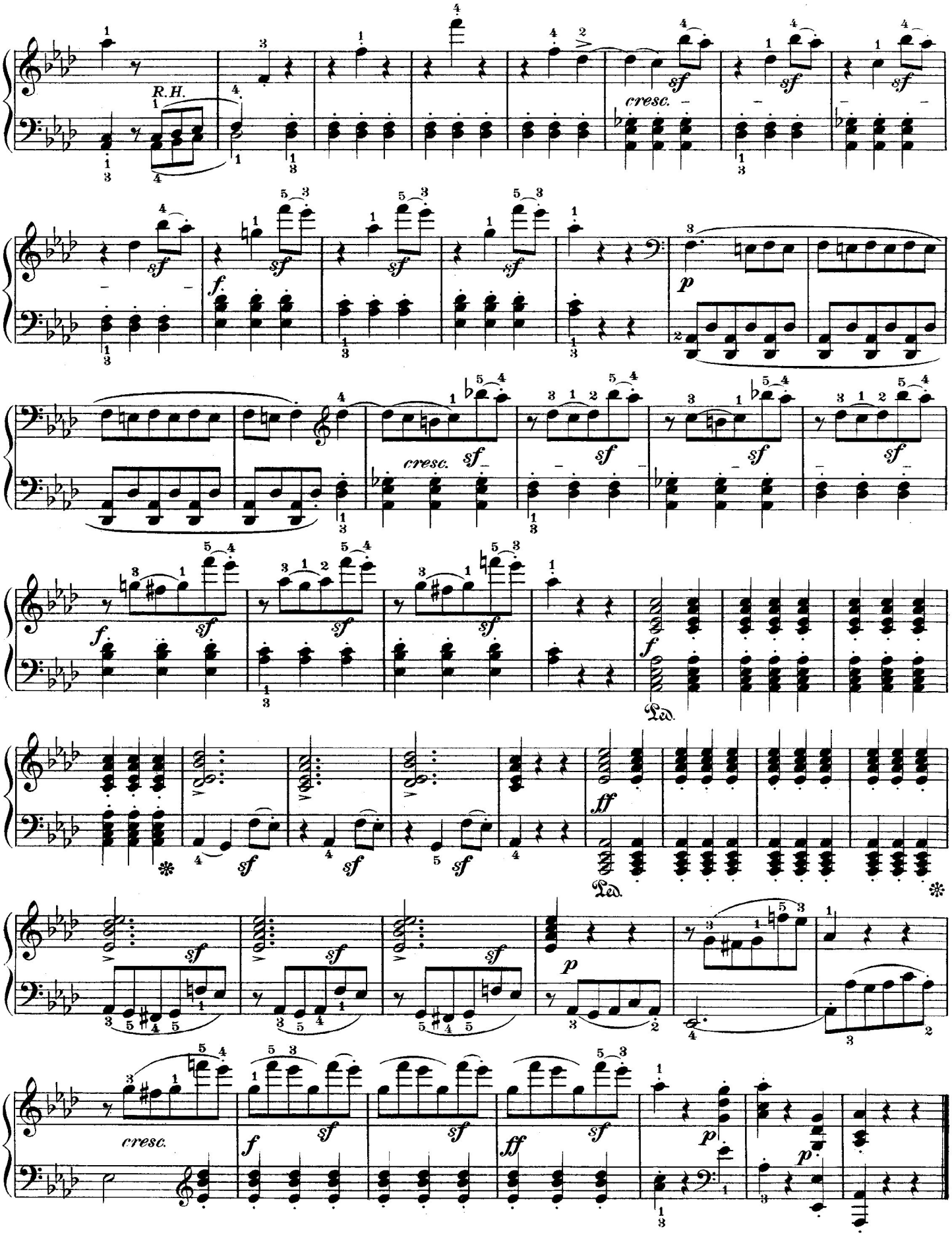


19) Not dragging, but always quiet.

VII



20) This Bagatelle is a perfect Scherzo. It must be played with delicacy, humor and spirit. The tempo should be as fast as possible.


cresc.
sf
f
p
cresc. sf
ff
pp
1.
2.
Ped.


R.H.
cresc.
sf
f
p
ff
Ped.
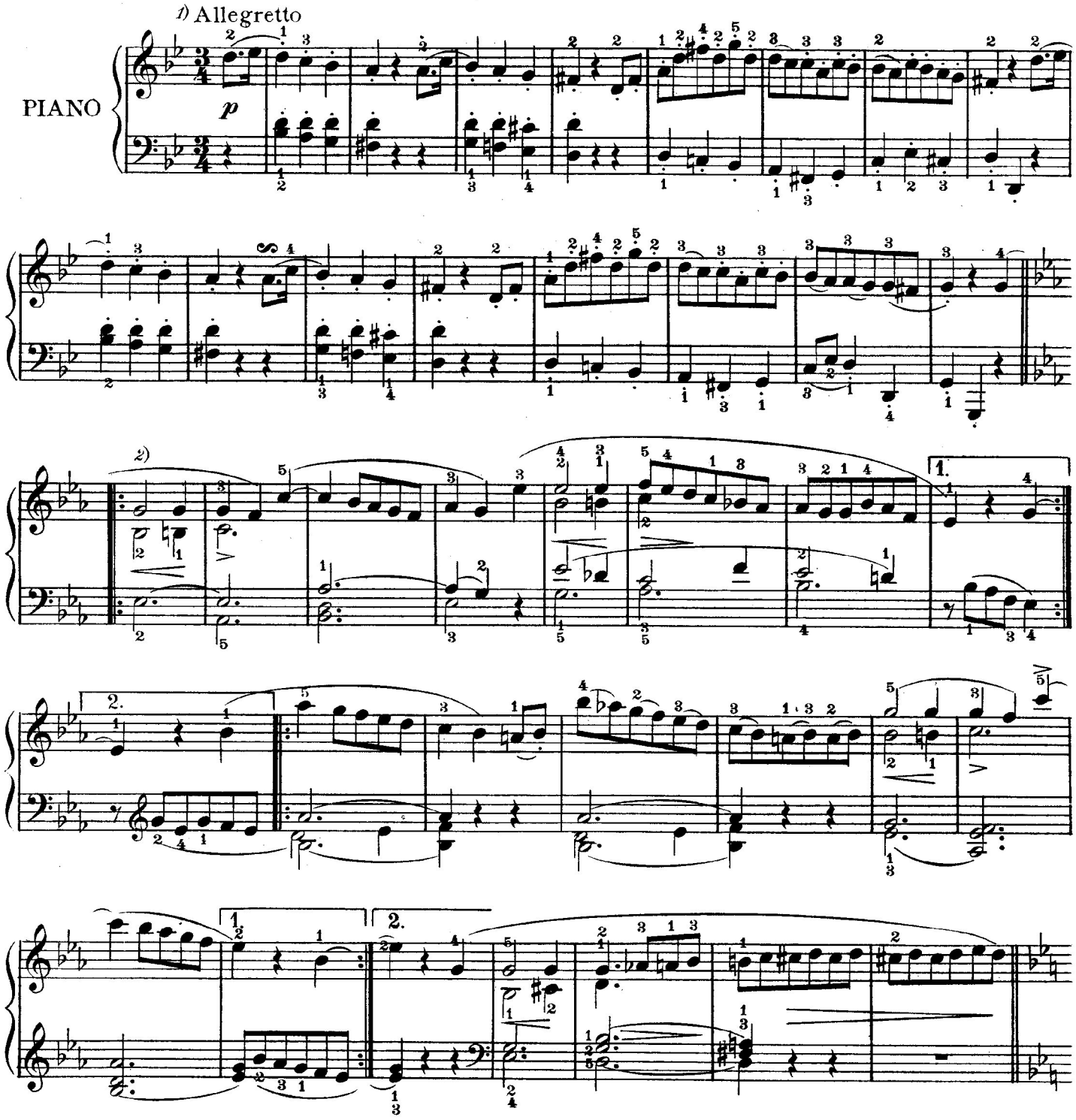
ELEVEN NEW BAGATELLES
(ELF NEUE BAGATELLEN)

(Composed in 1823)

Edited by Eugen d'Albert
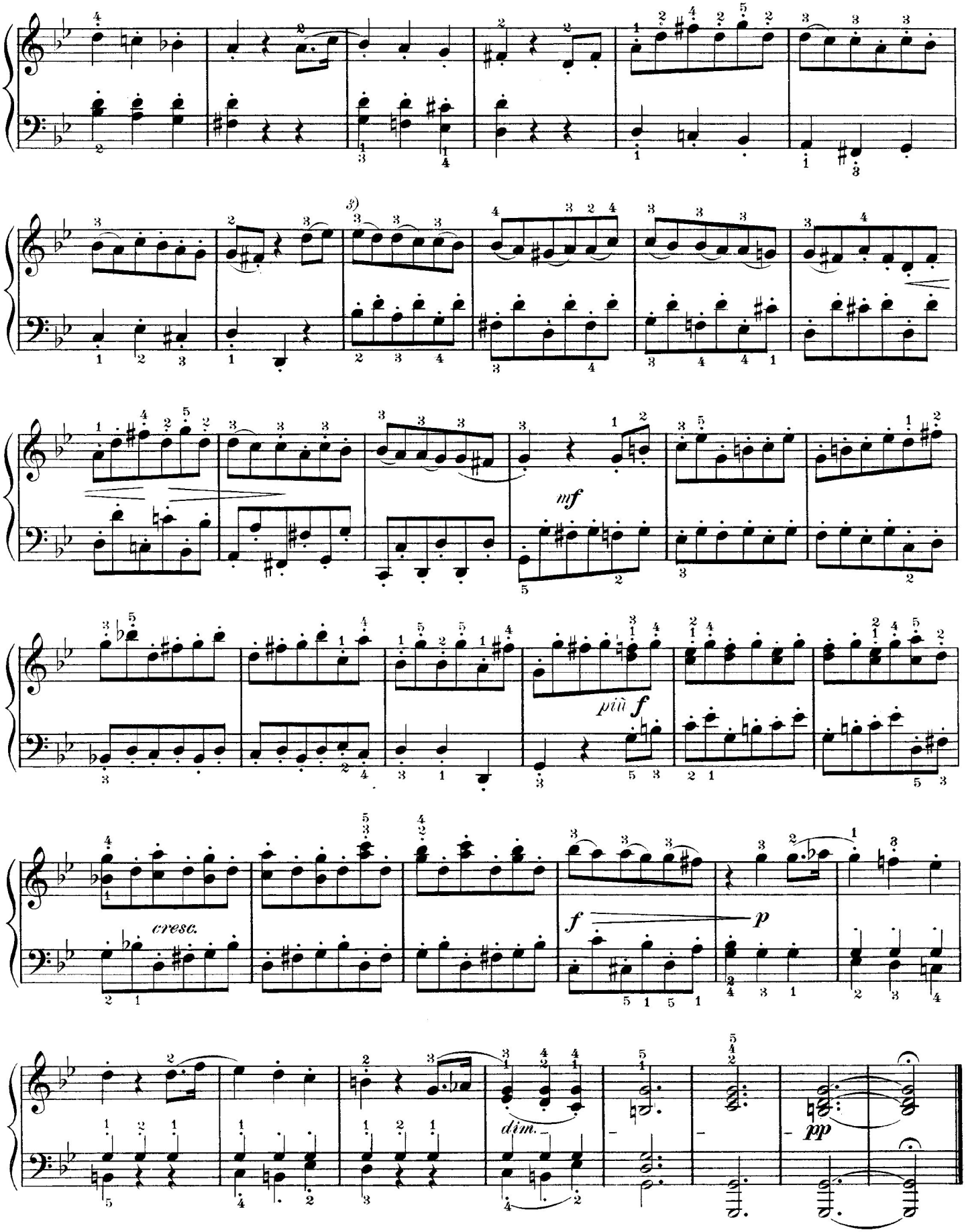
LUDWIG van BEETHOVEN, Op.119

I
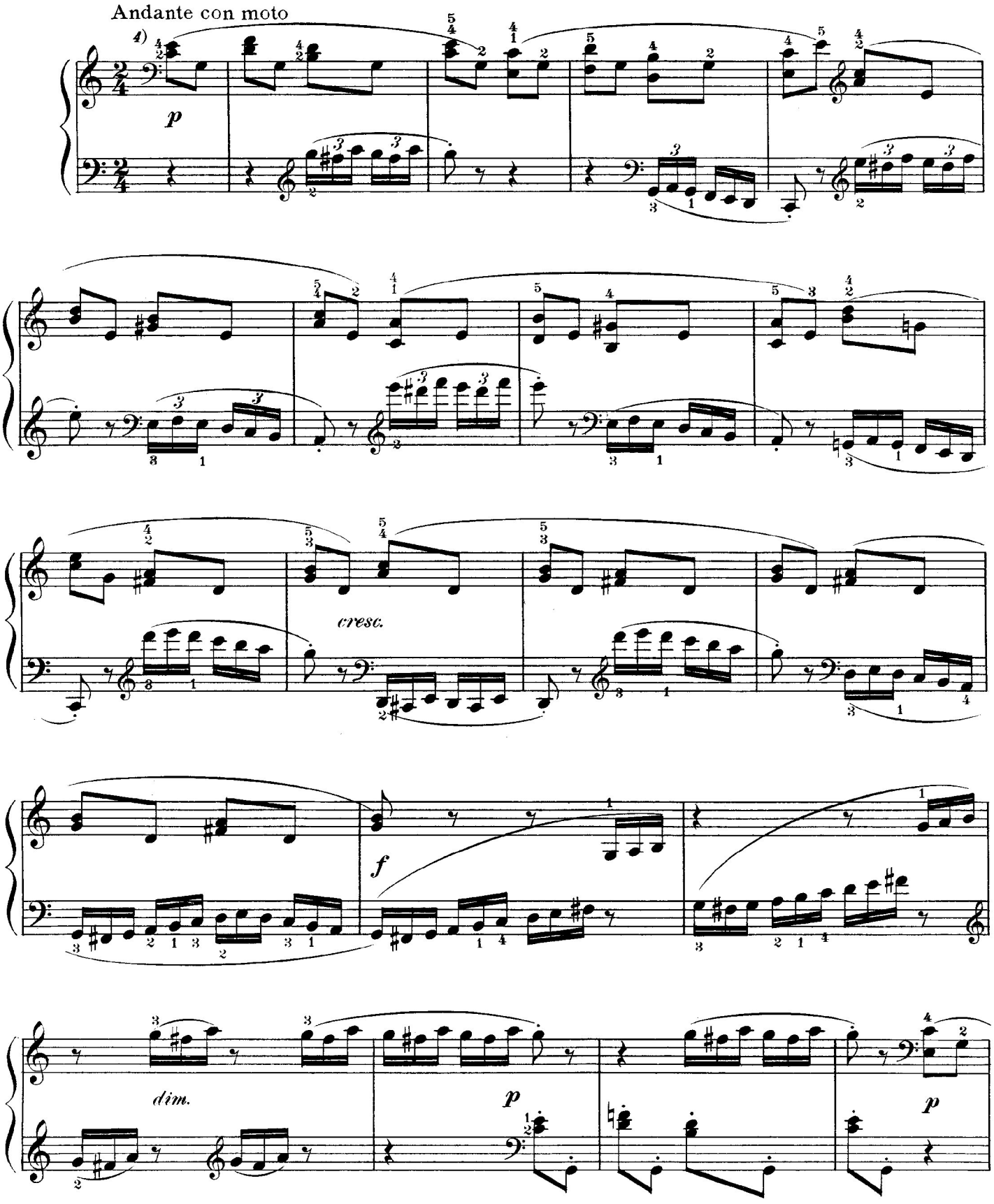


1) These Bagatelles are seldom played — never in public. This is unfortunate, for, properly performed, they are by no means ungrateful. They form excellent examples of the master's work of the last period. The first Bagatelle is to be played simply, not too fast, and without any additions.

2) Expressively, with warmth.
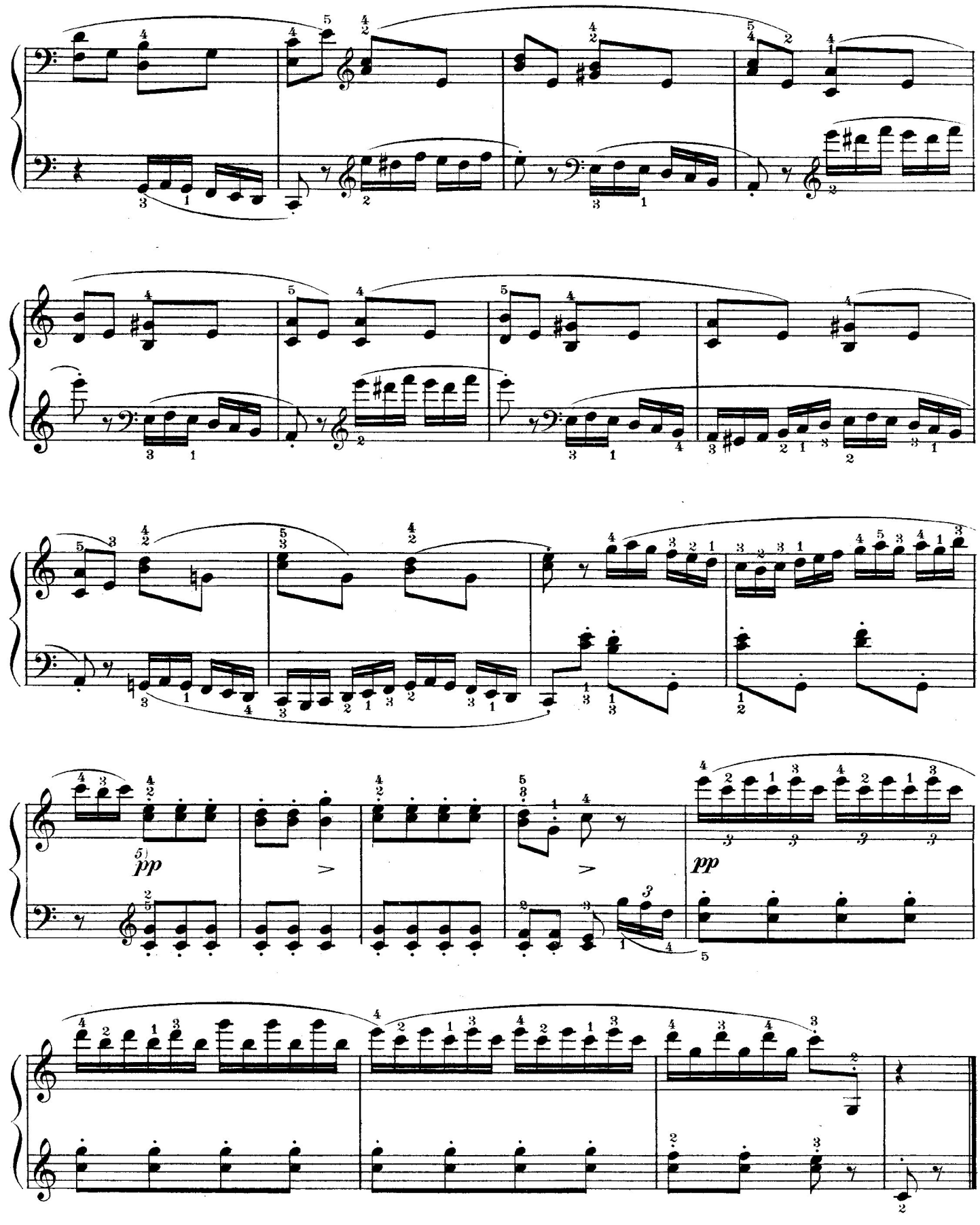


3) Play the variation of the theme carefully but unpretentiously.

II
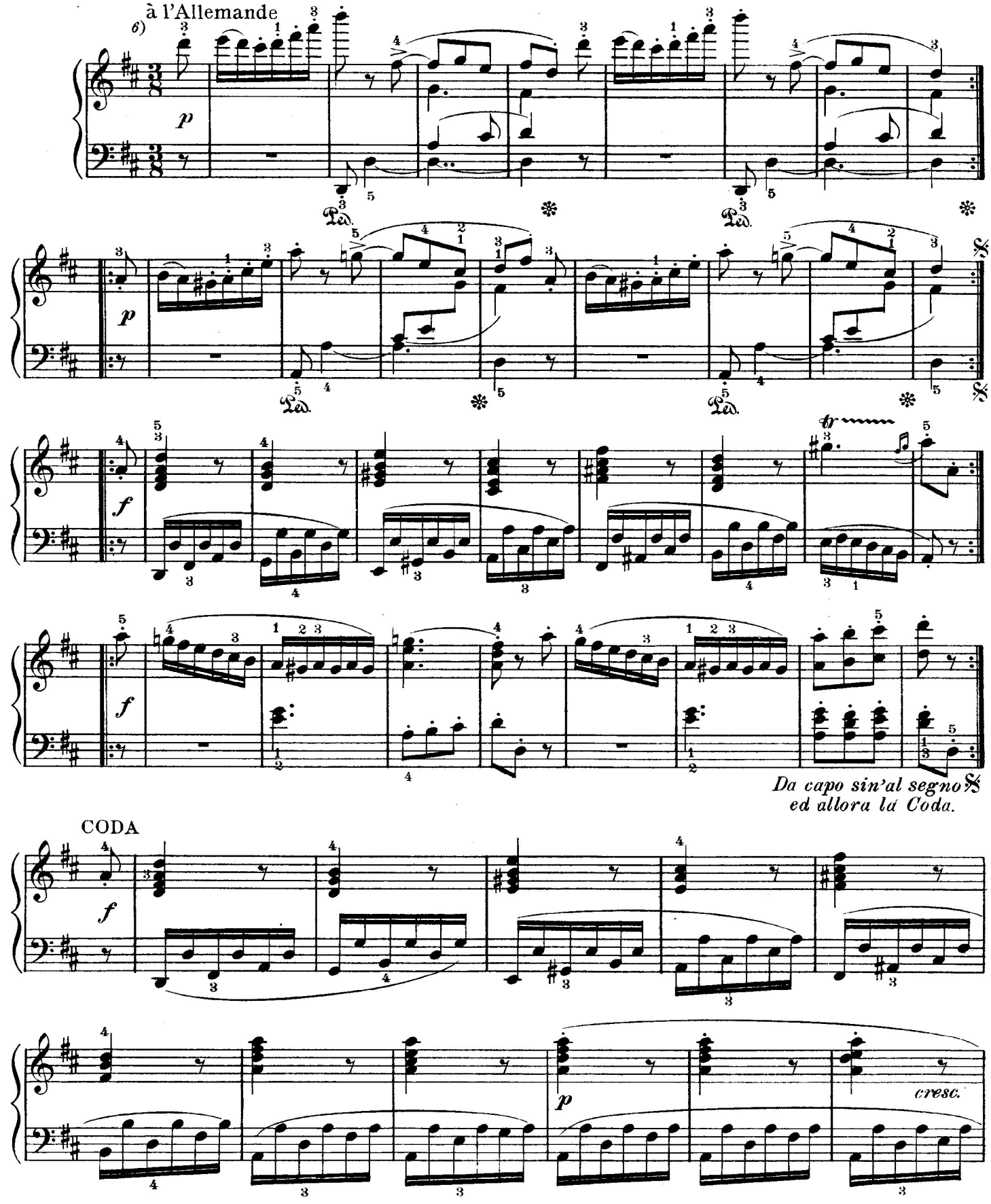


4) Calm and resigned.

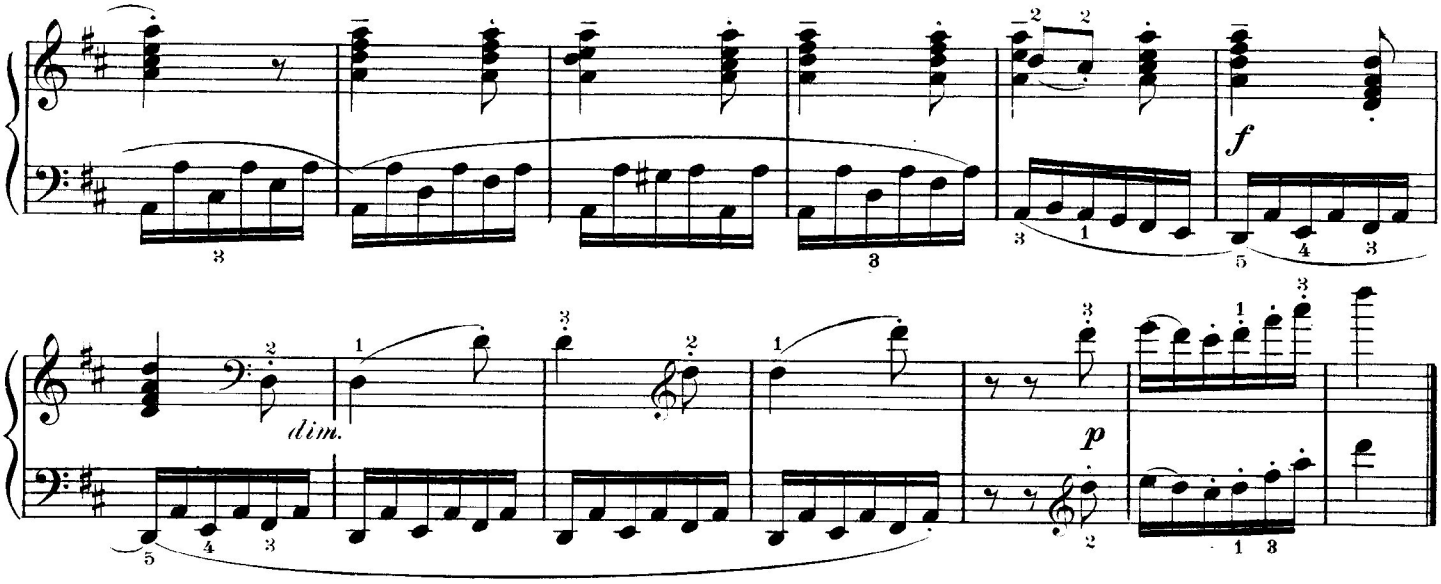


5) With precise rhythm like a folksong.
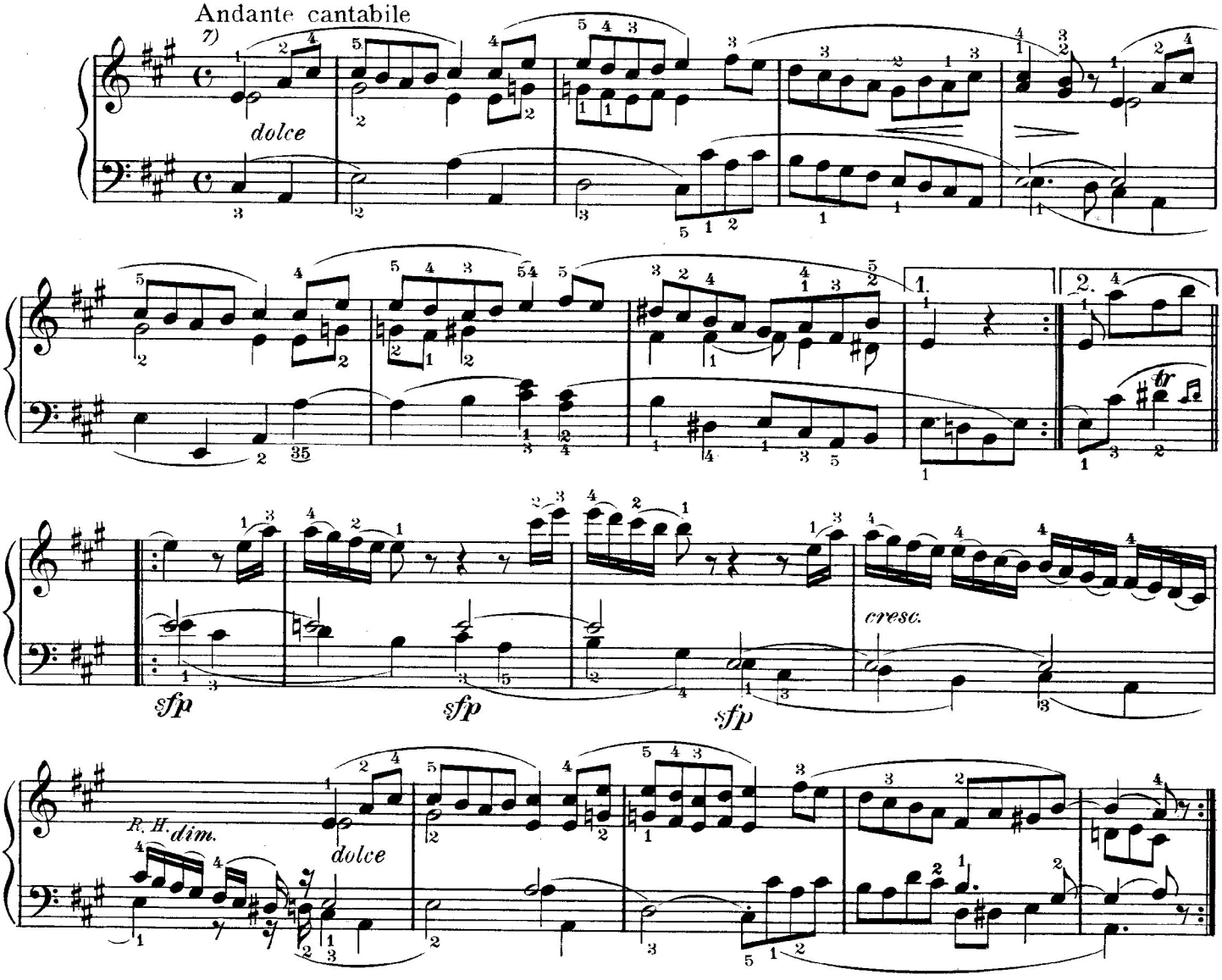
III



6) A German waltz. Moderate tempo. Brisk and happy style of performance.
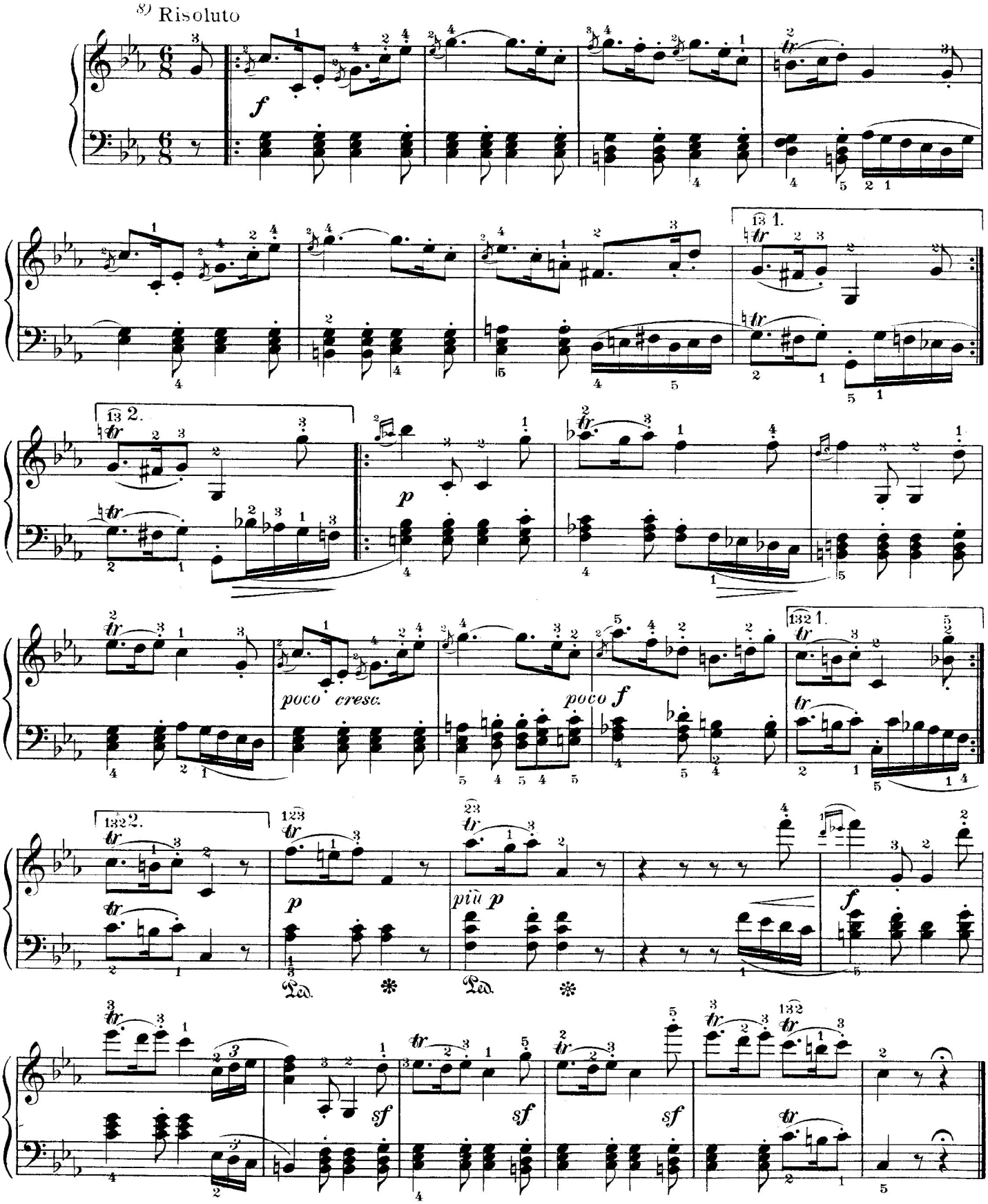


IV
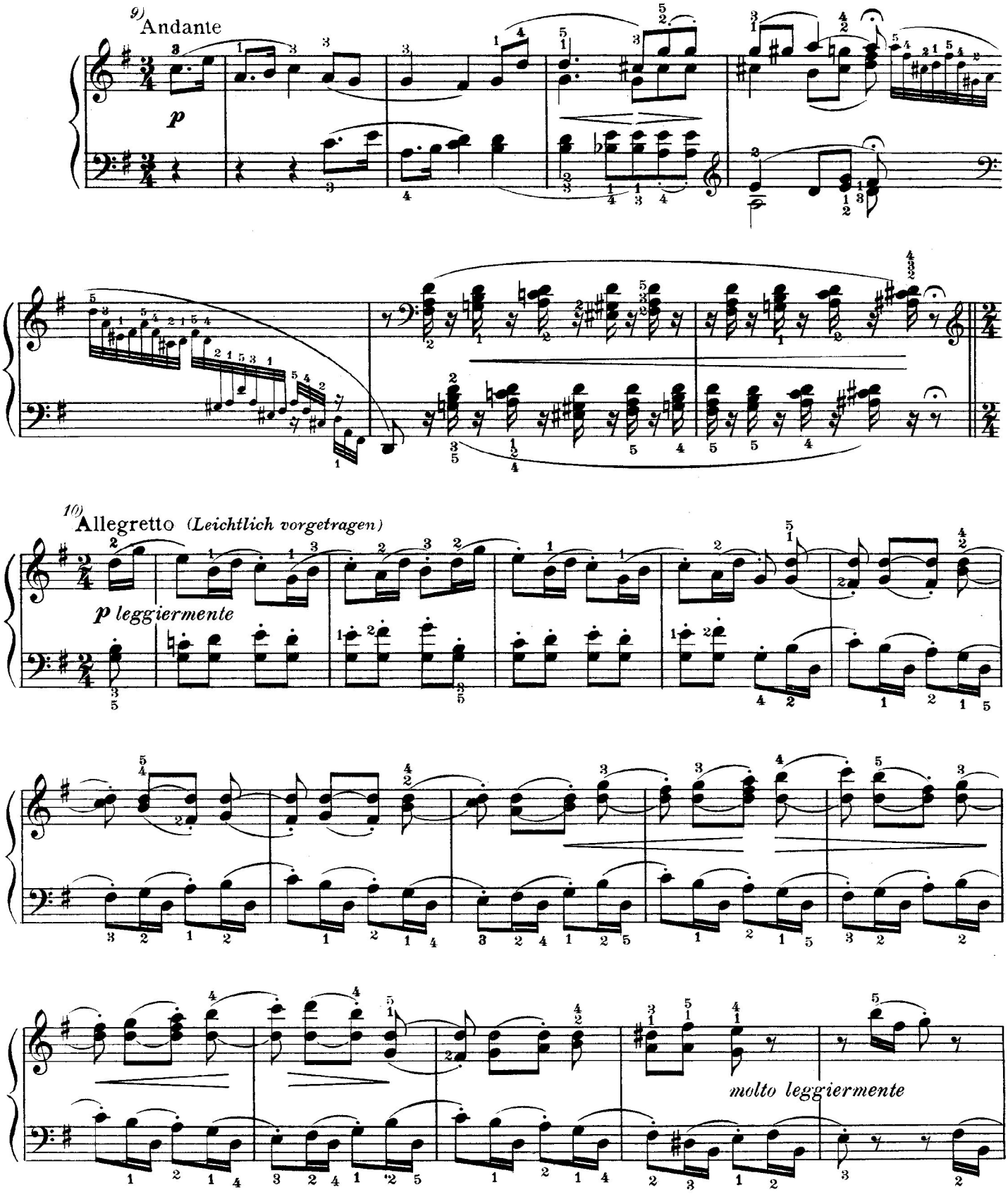


7) Simply, without undue expression.

V
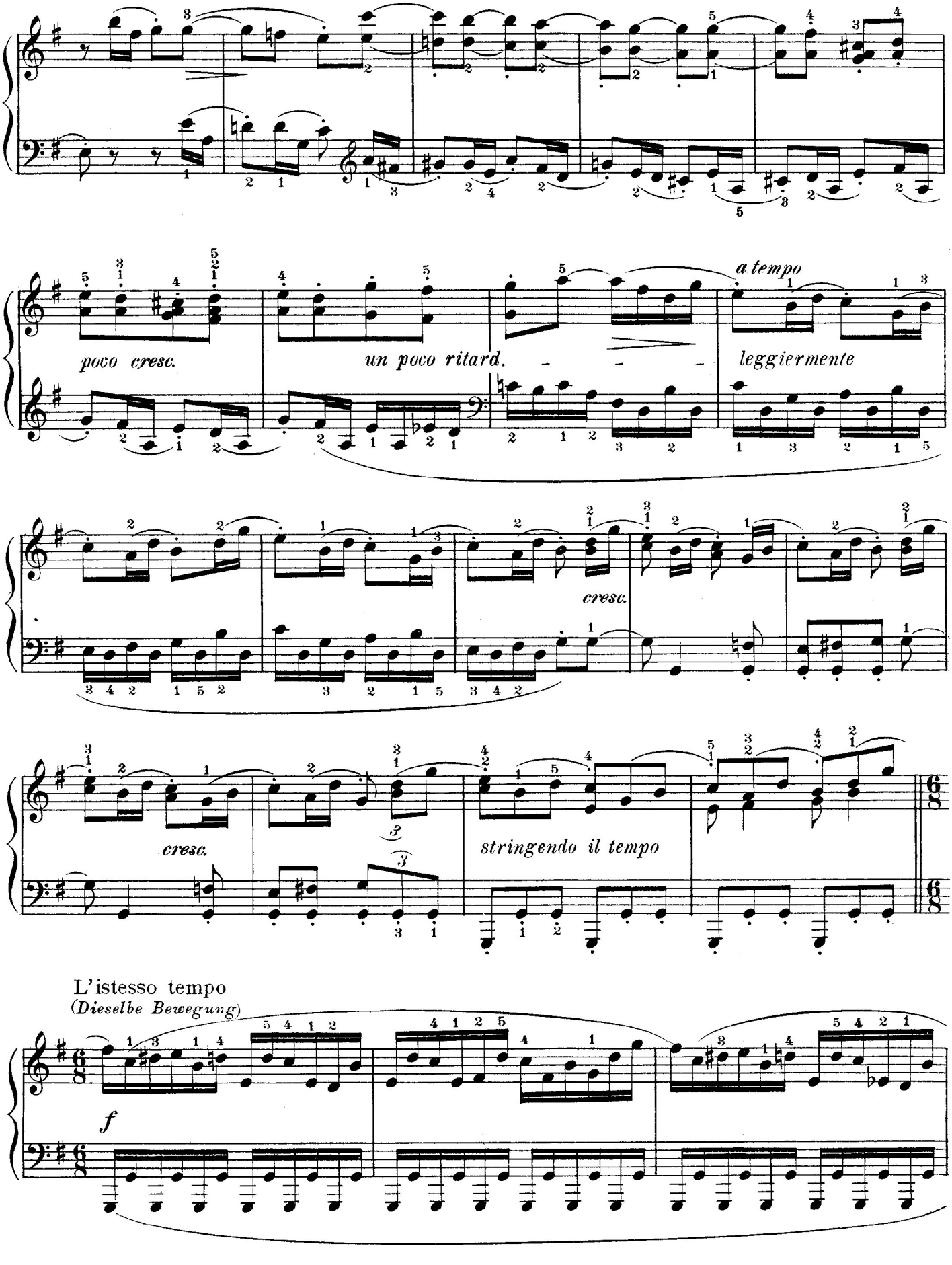


8) *Alla Siciliana* would be an appropriate title for this little piece.
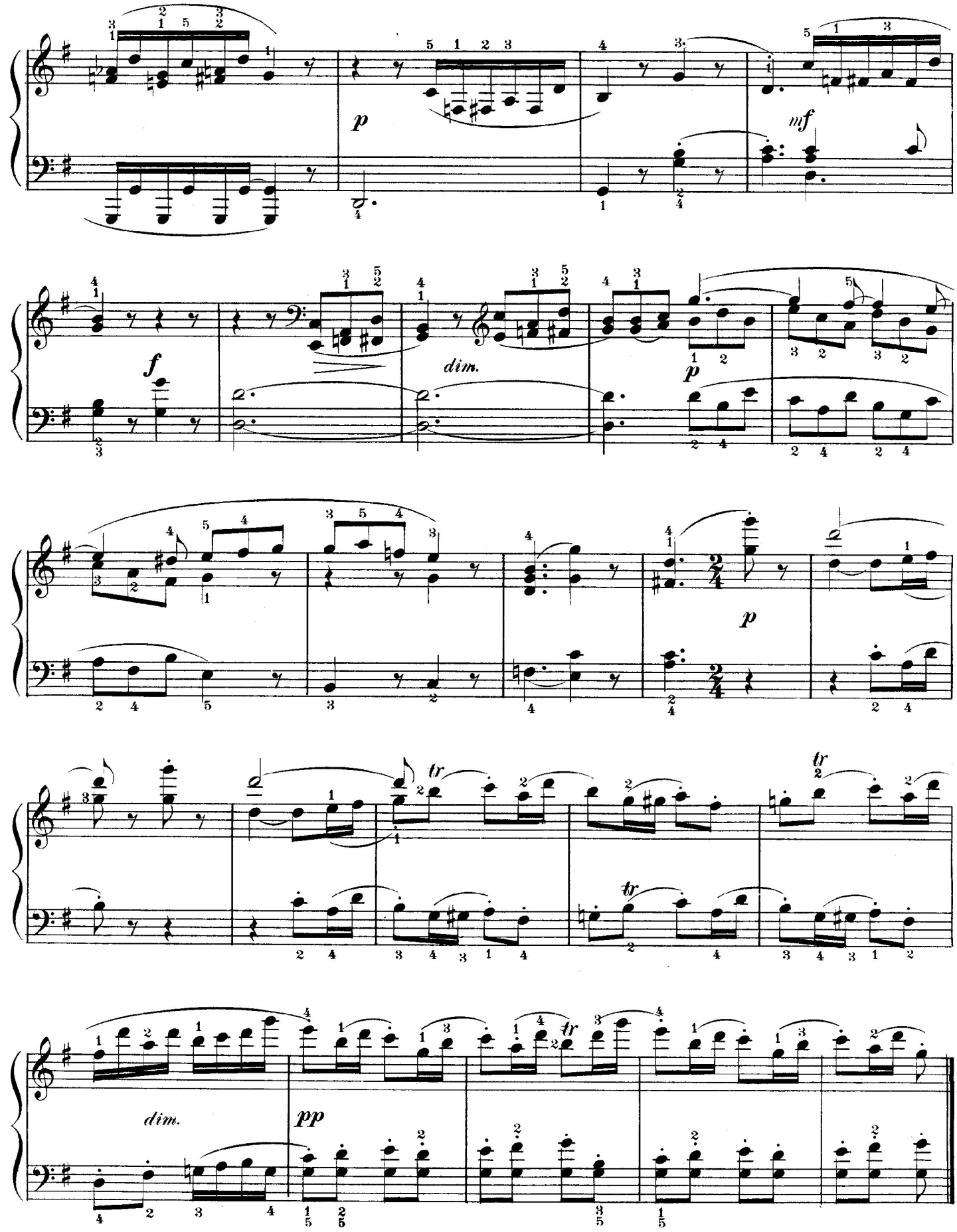
VI
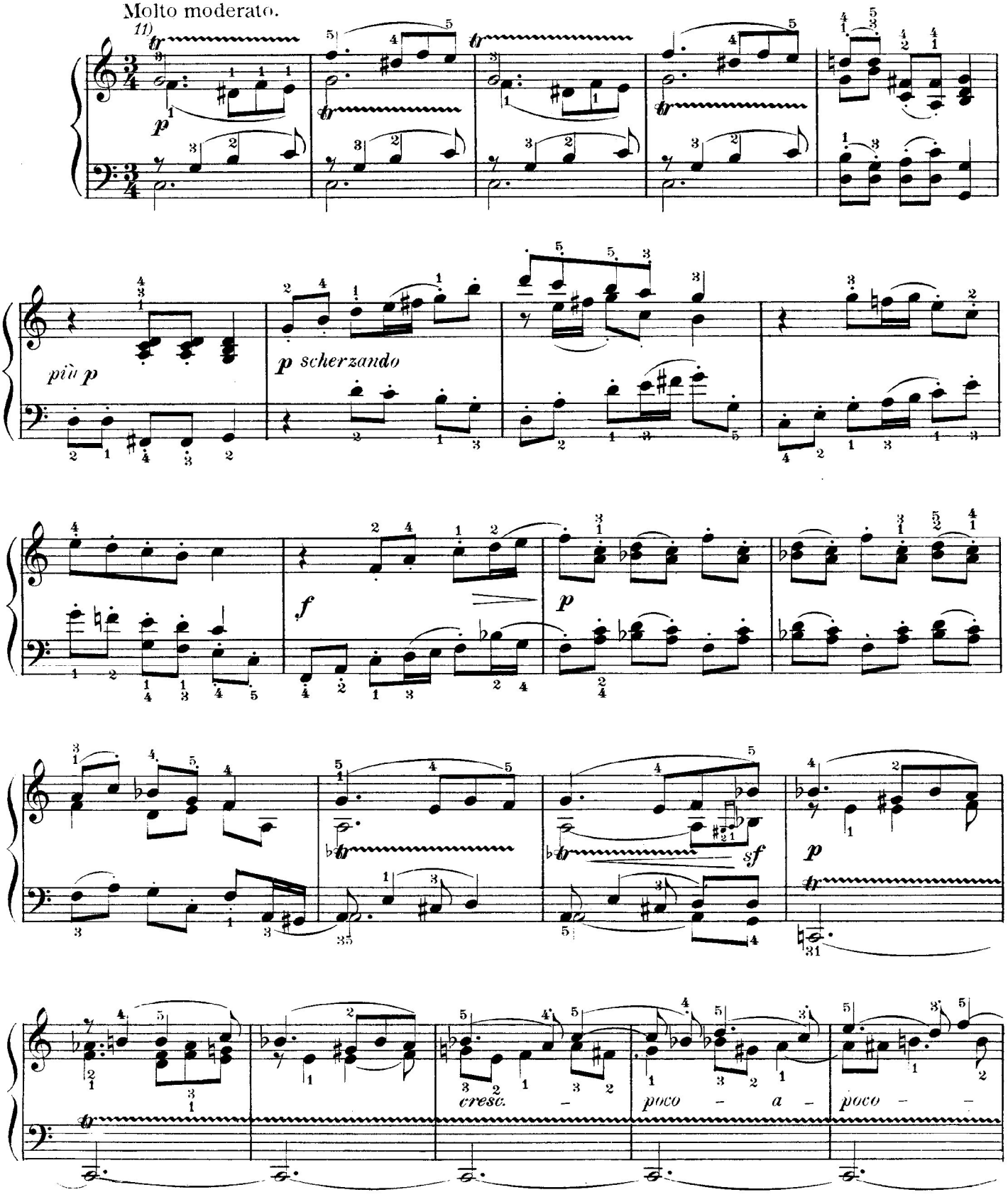


9) Play the introduction in free, rhapsodic style.

10) In pastoral, simple style. Do not make the sixteenths too short, and have careful regard for the rhythmic divisions.

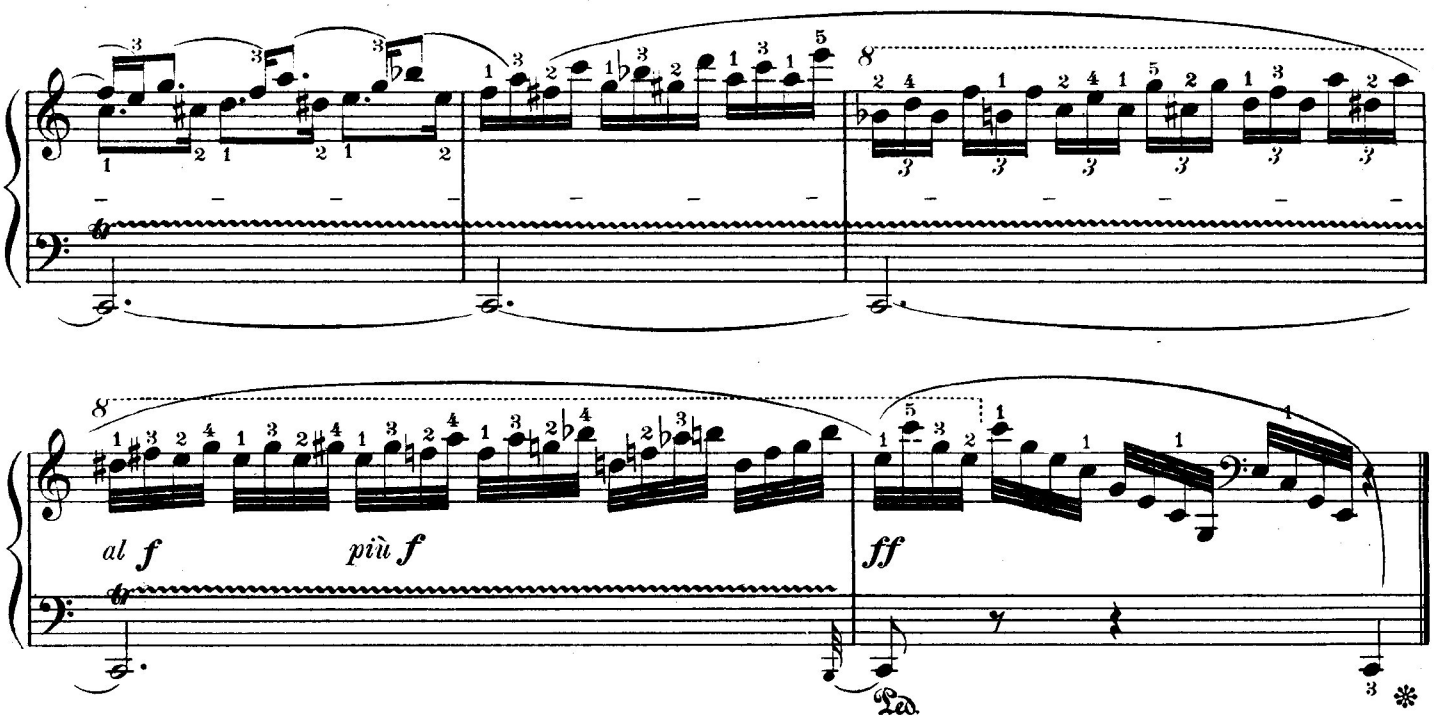

poco cresc.
un poco ritard.
a tempo
leggiermente
cresc.
cresc.
stringendo il tempo
L'istesso tempo
(Dieselbe Bewegung)
f


p
mf
f
dim.
p
p
tr
tr
tr
dim.
pp
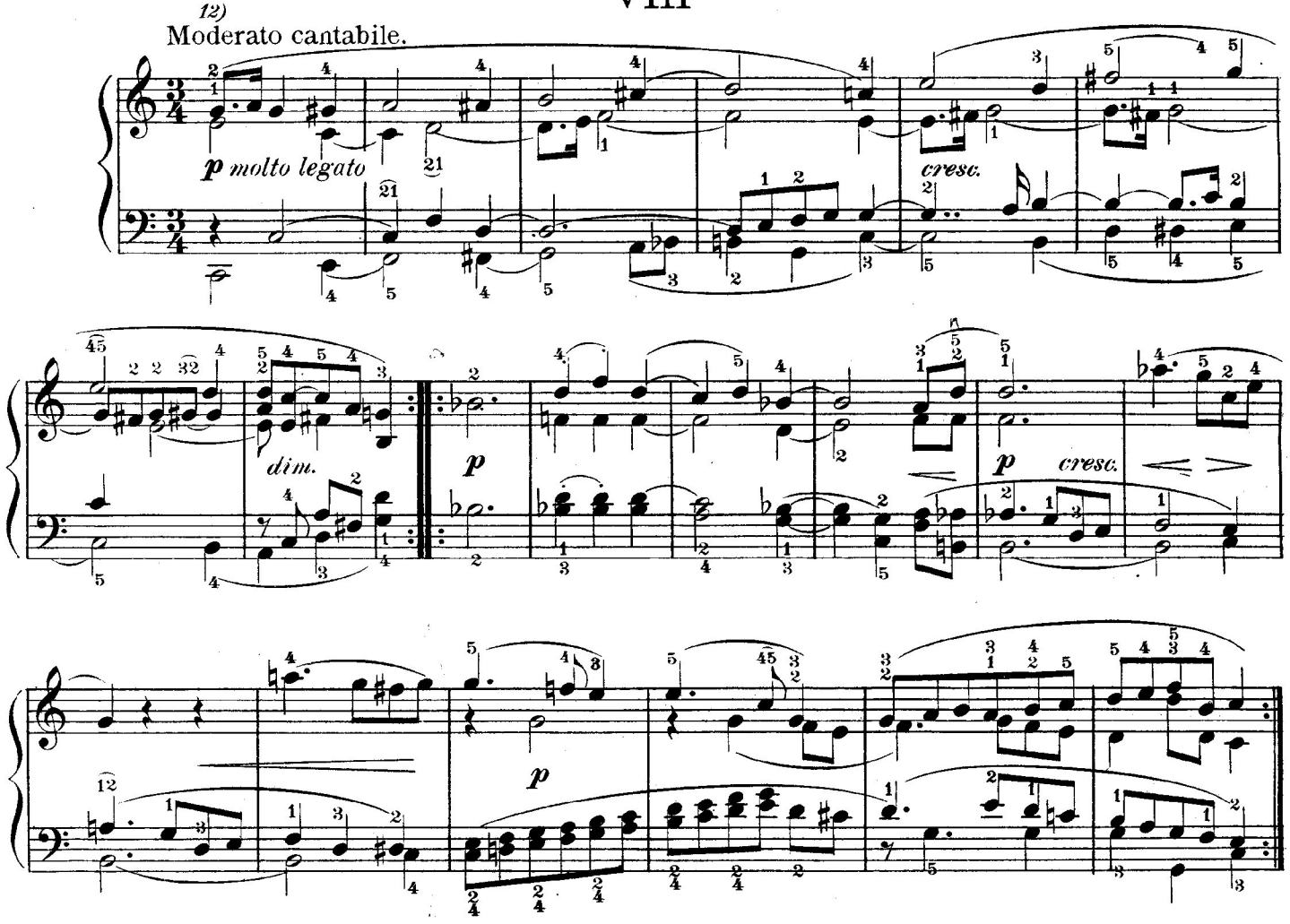
VII



17) This excellent example of Beethoven's last period forms a glorious conclusion to these charming pieces. Render this impromptu with seriousness and devotion.



VIII
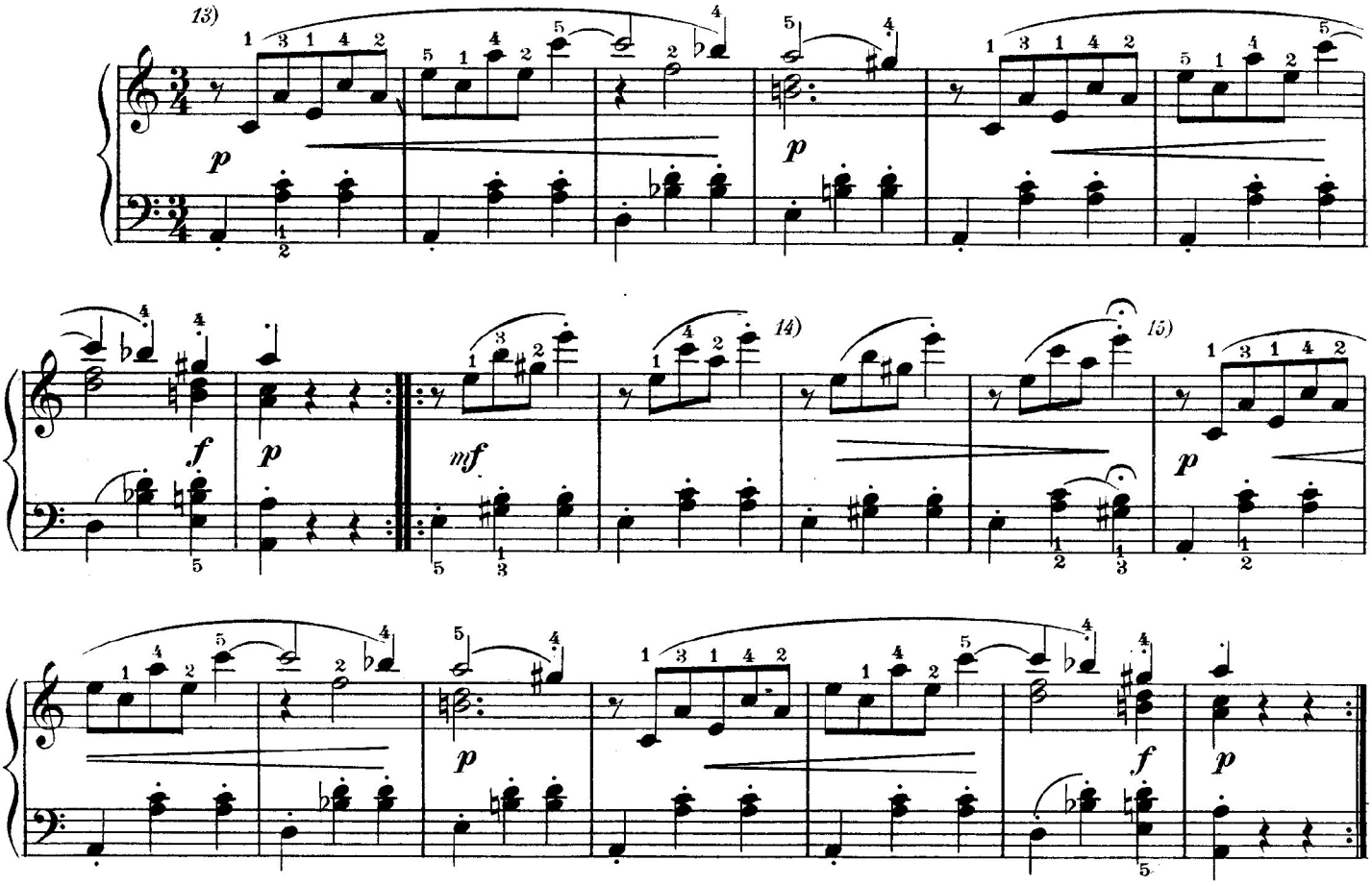


12) Play throughout with much expression and a singing tone. Use no pedal.

IX

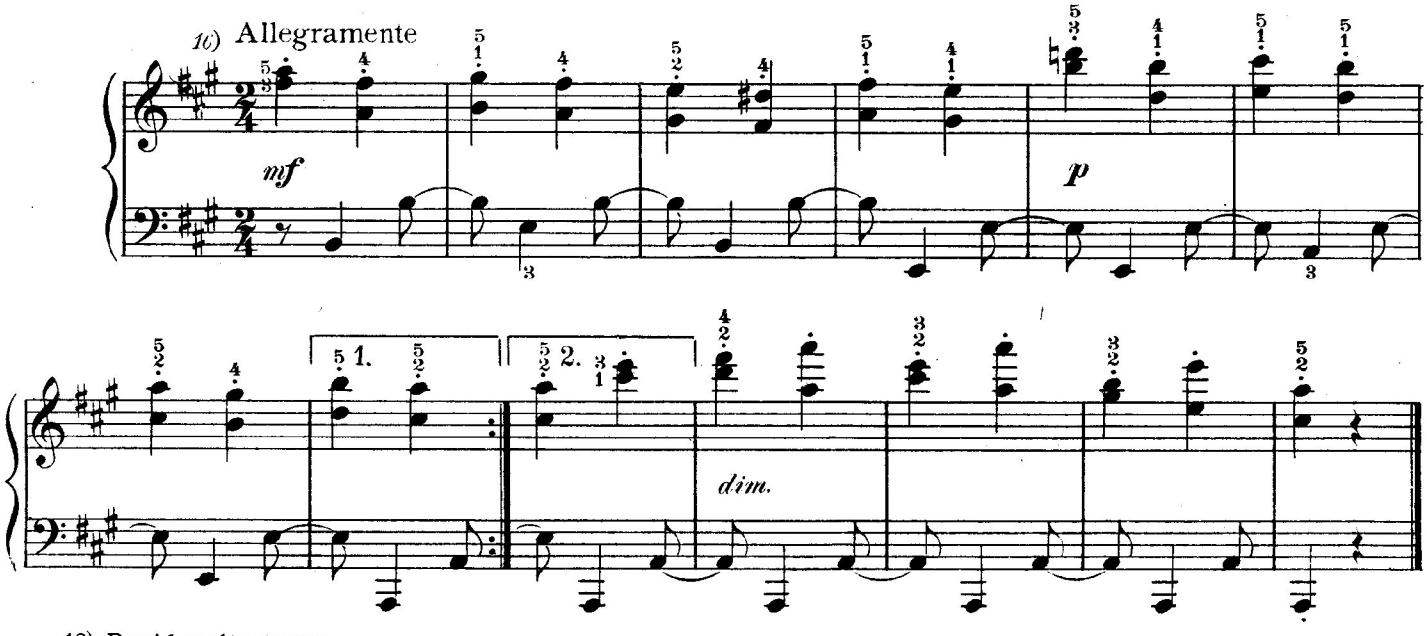
Vivace moderato

13)



X

16) Allegramente



13) Rapid waltz-tempo.
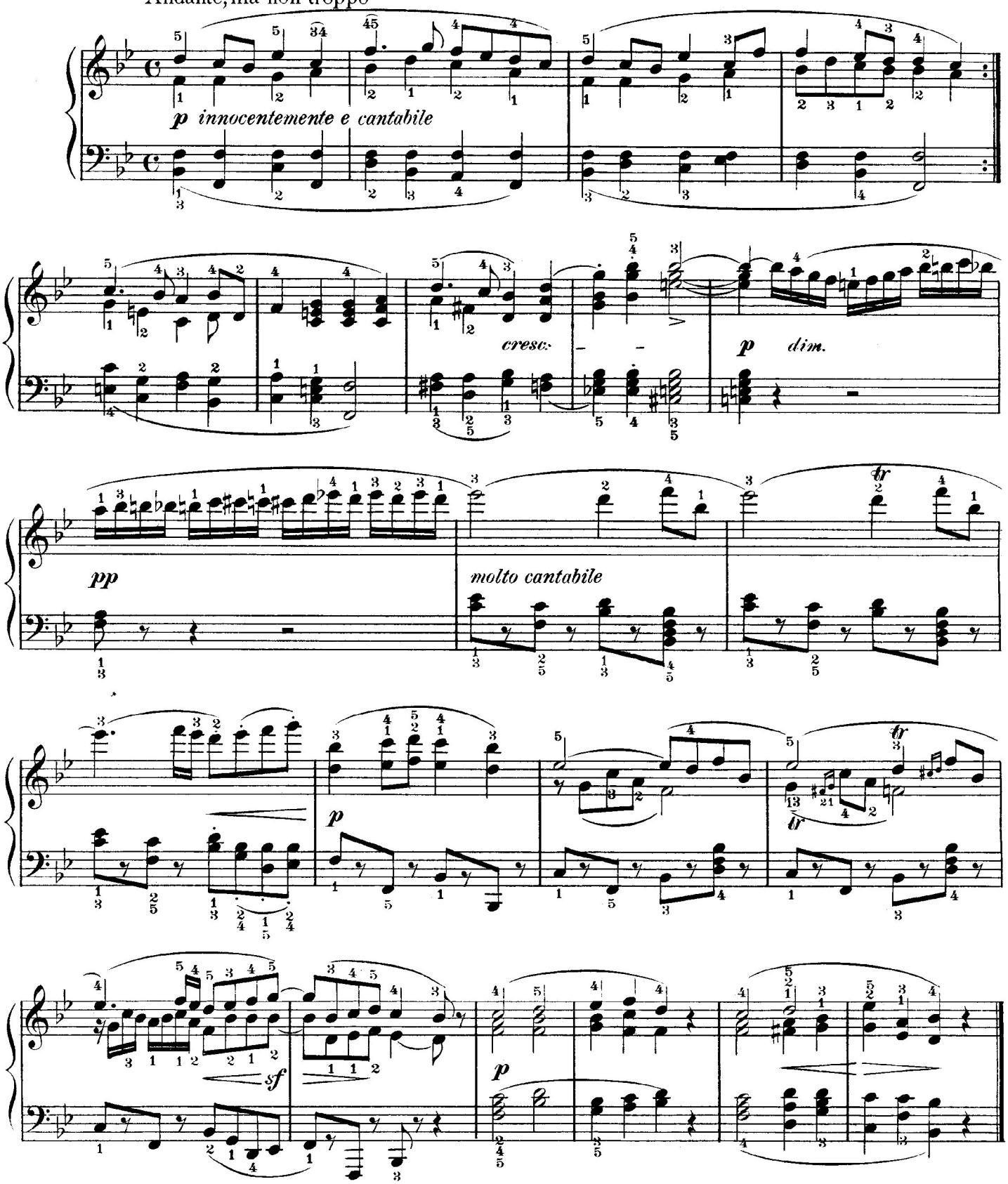
14) In these two measures retard a little.

15) Again *a tempo.*

16) Playfully, coquettishly, but always with simplicity.

XI

17) Andante, ma non troppo
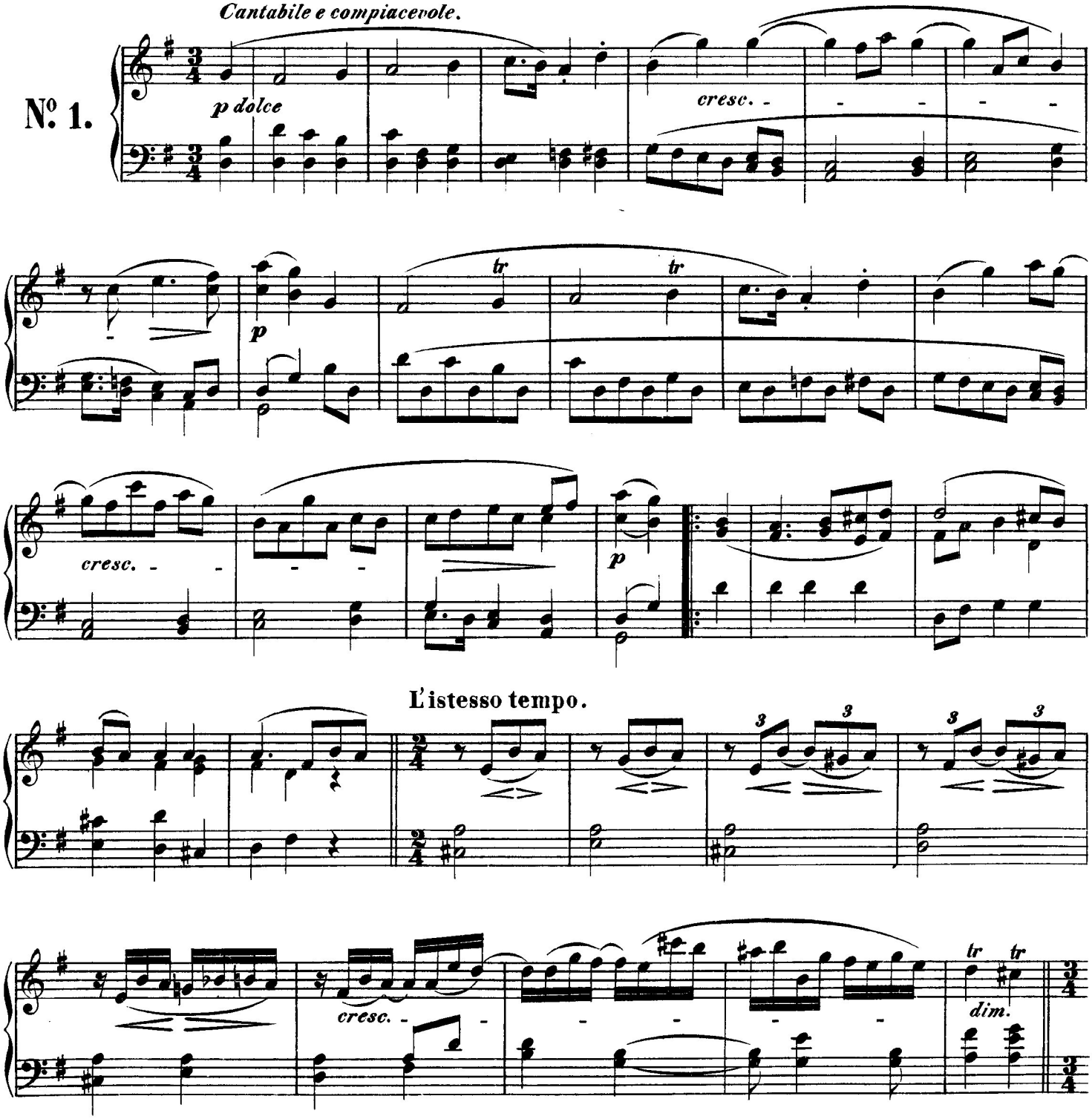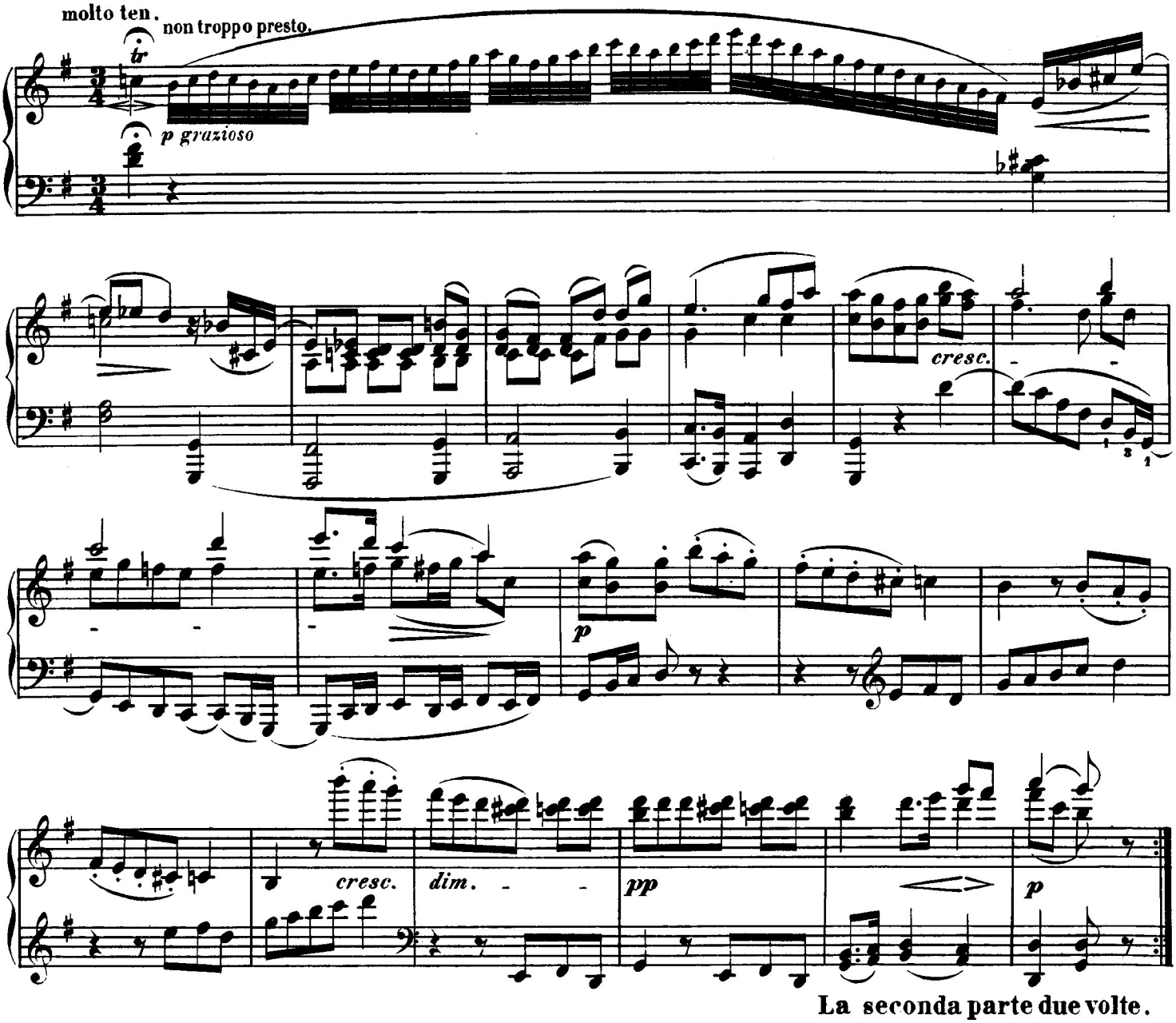


17) This excellent example of Beethoven's last period forms a glorious conclusion to these charming pieces. Render this impromptu with seriousness and devotion.

Andante con moto.
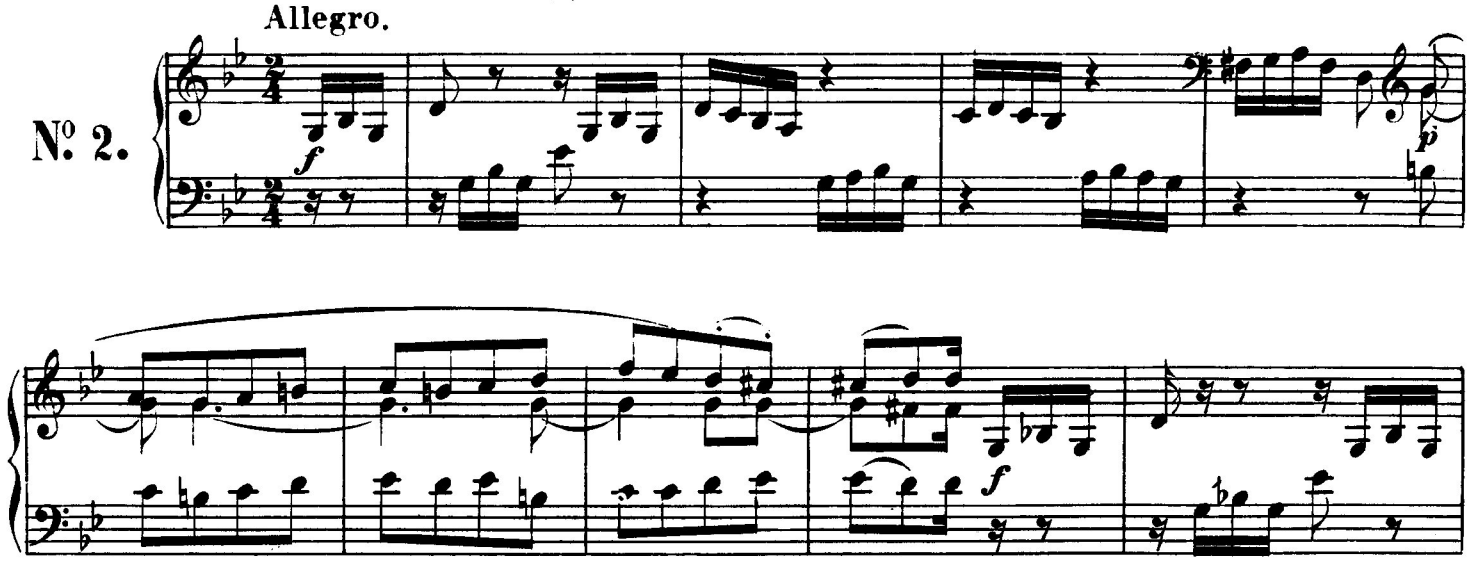
Cantabile e compiacevole.
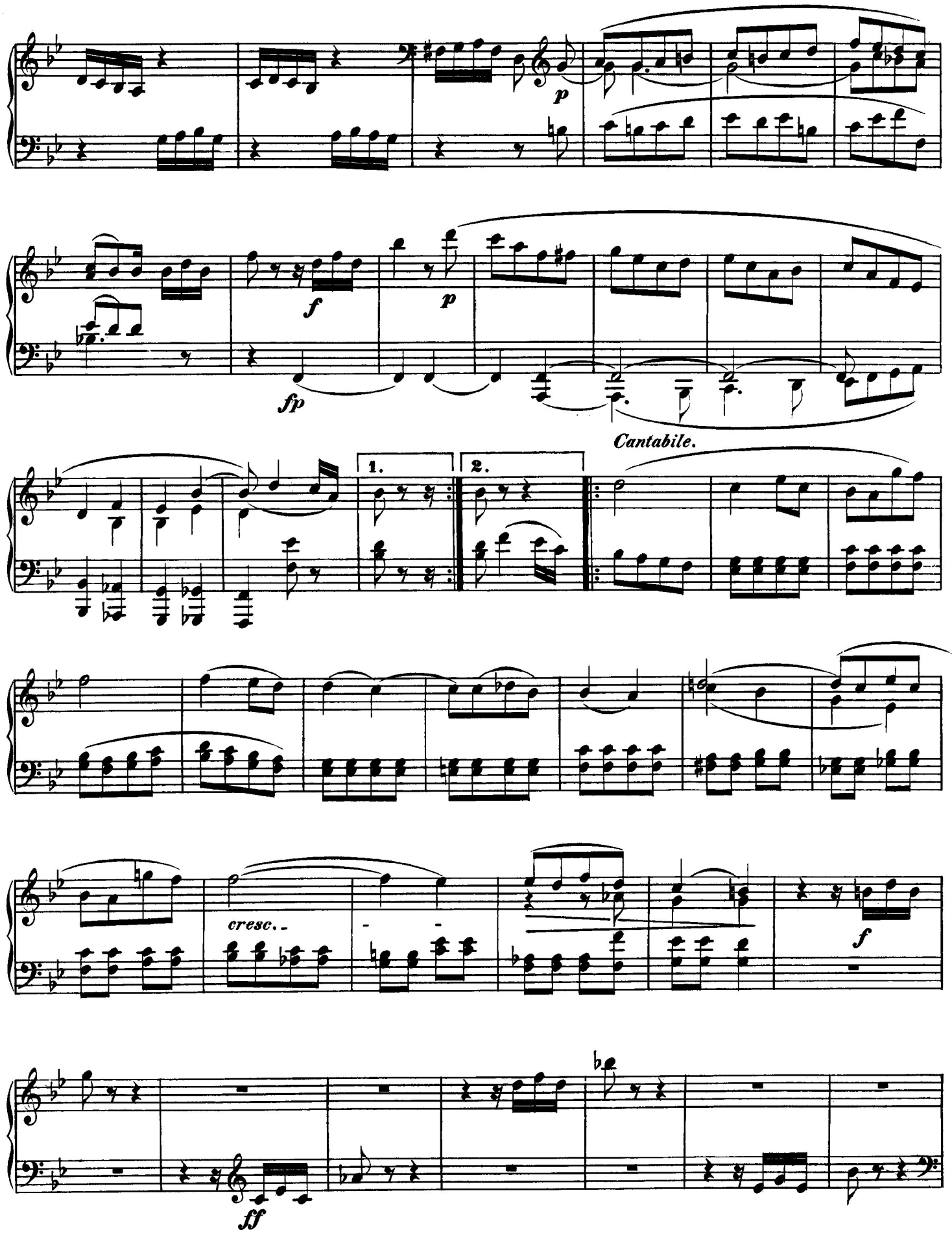
Nº. 1.
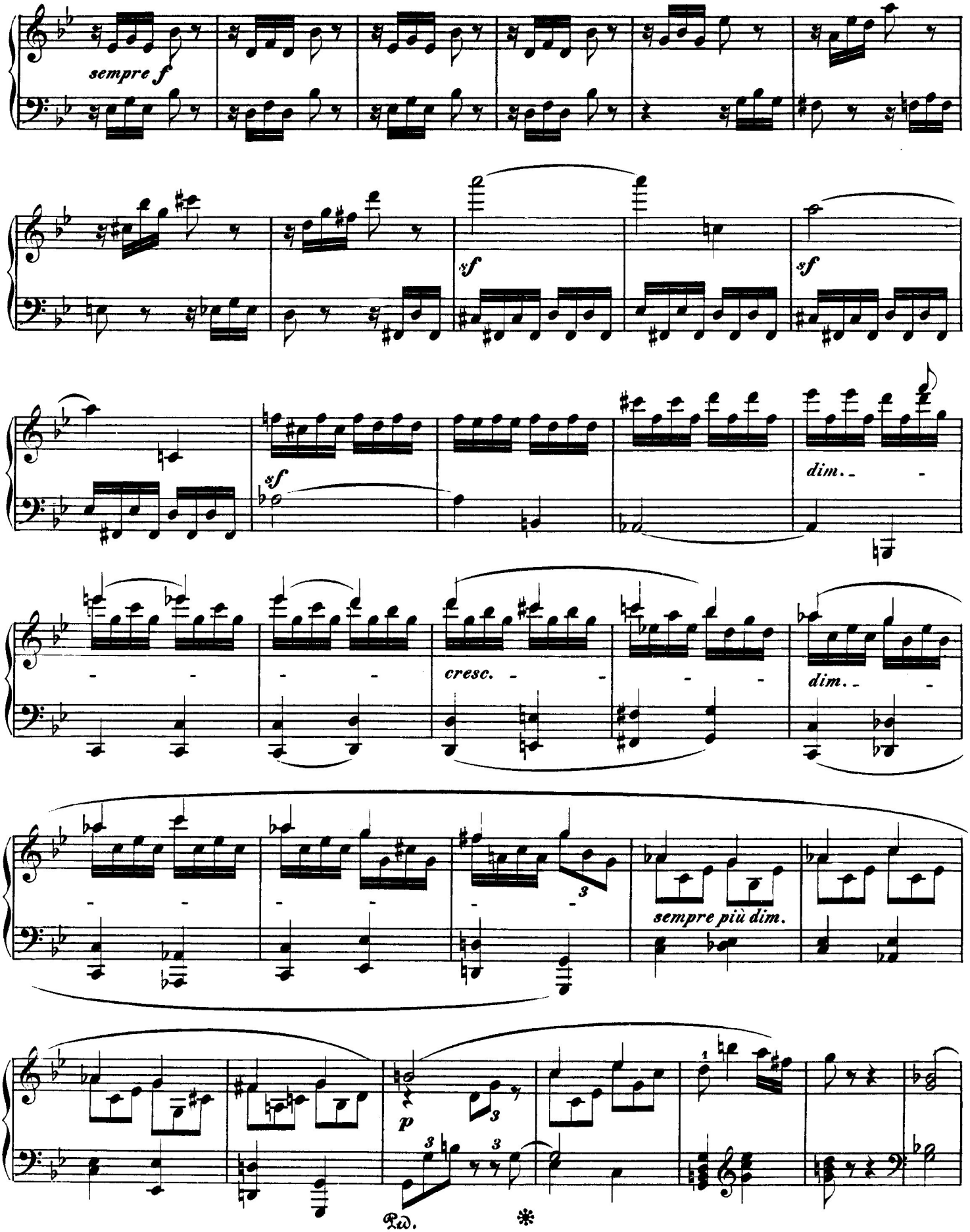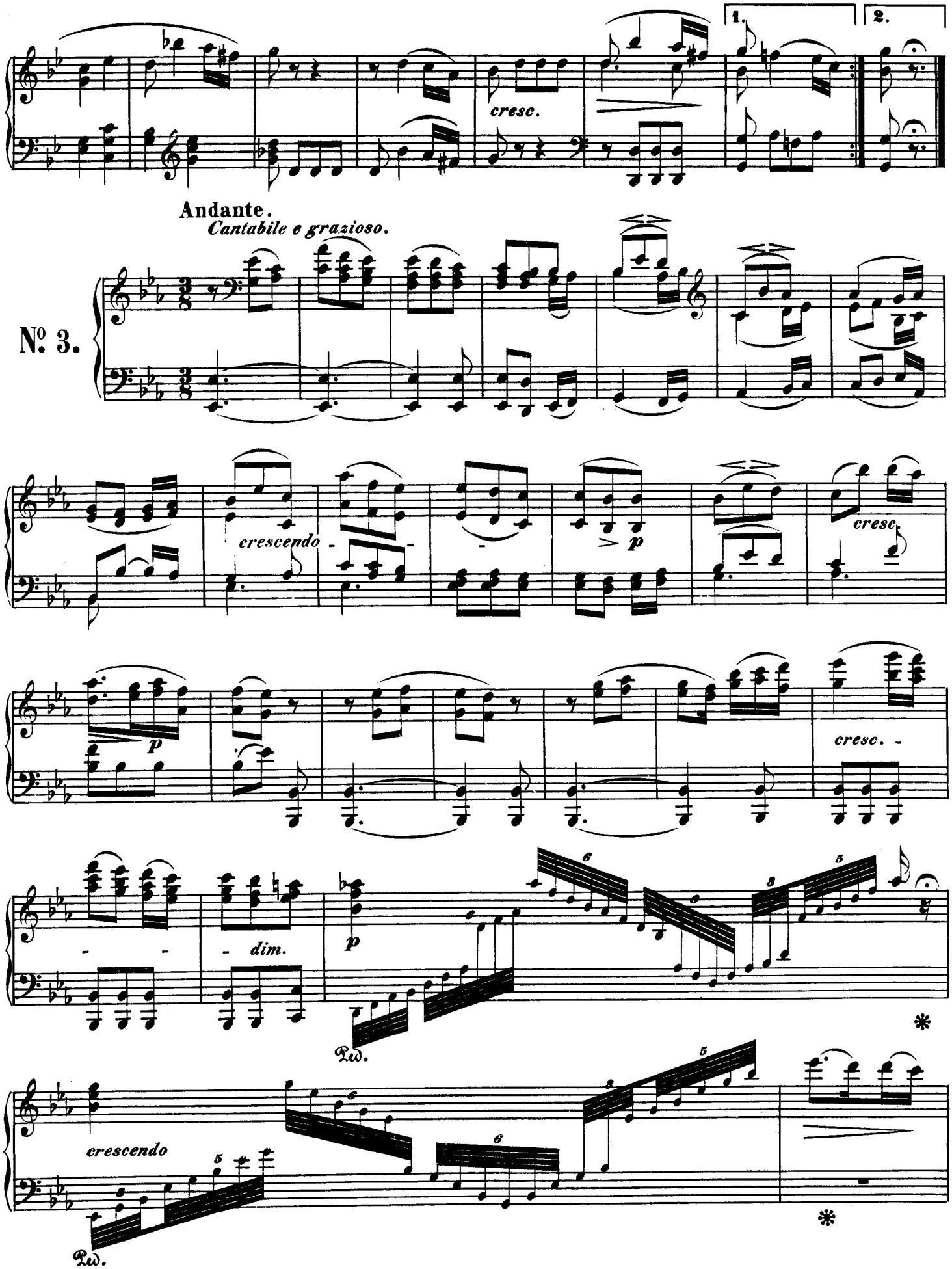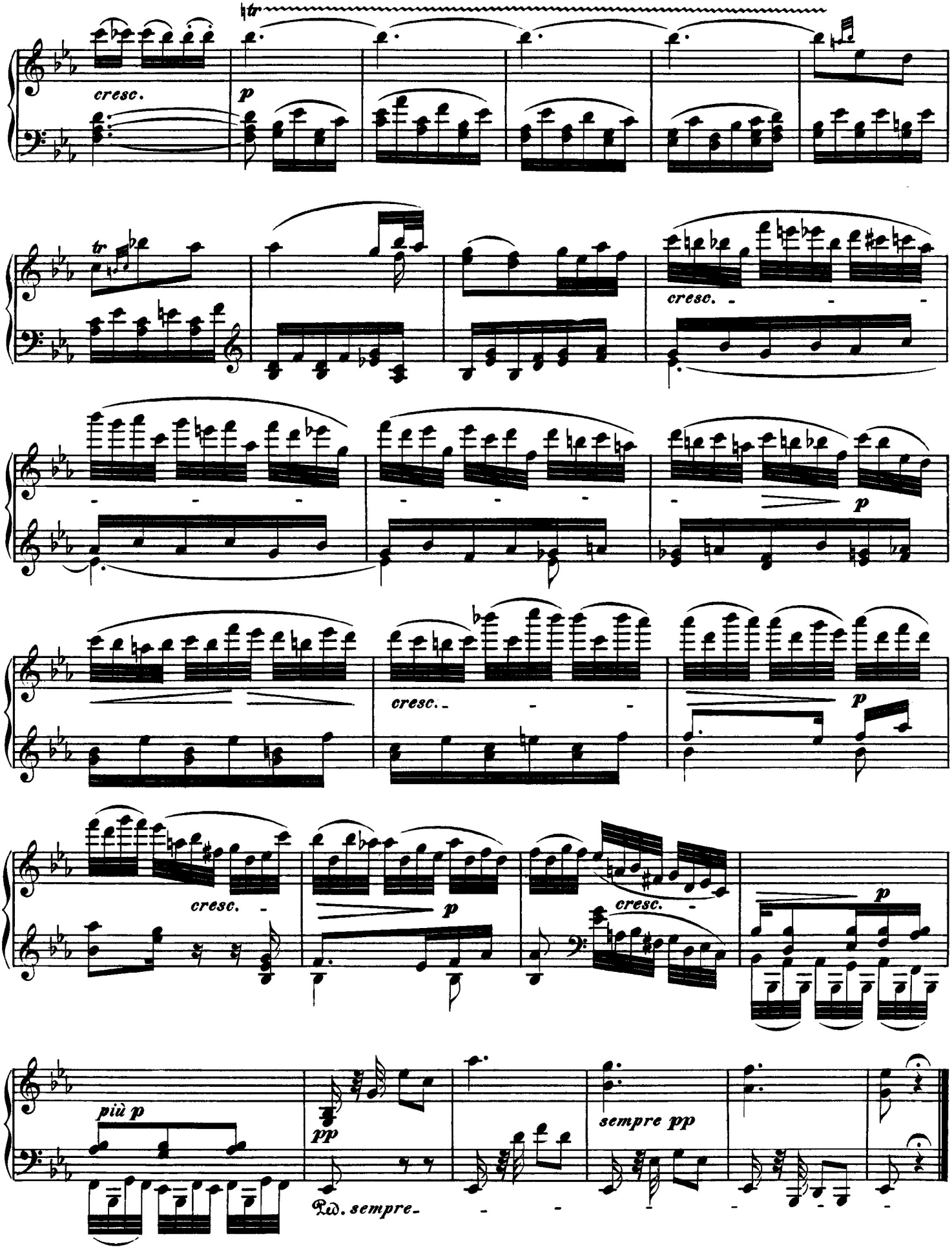




La seconda parte due volte.
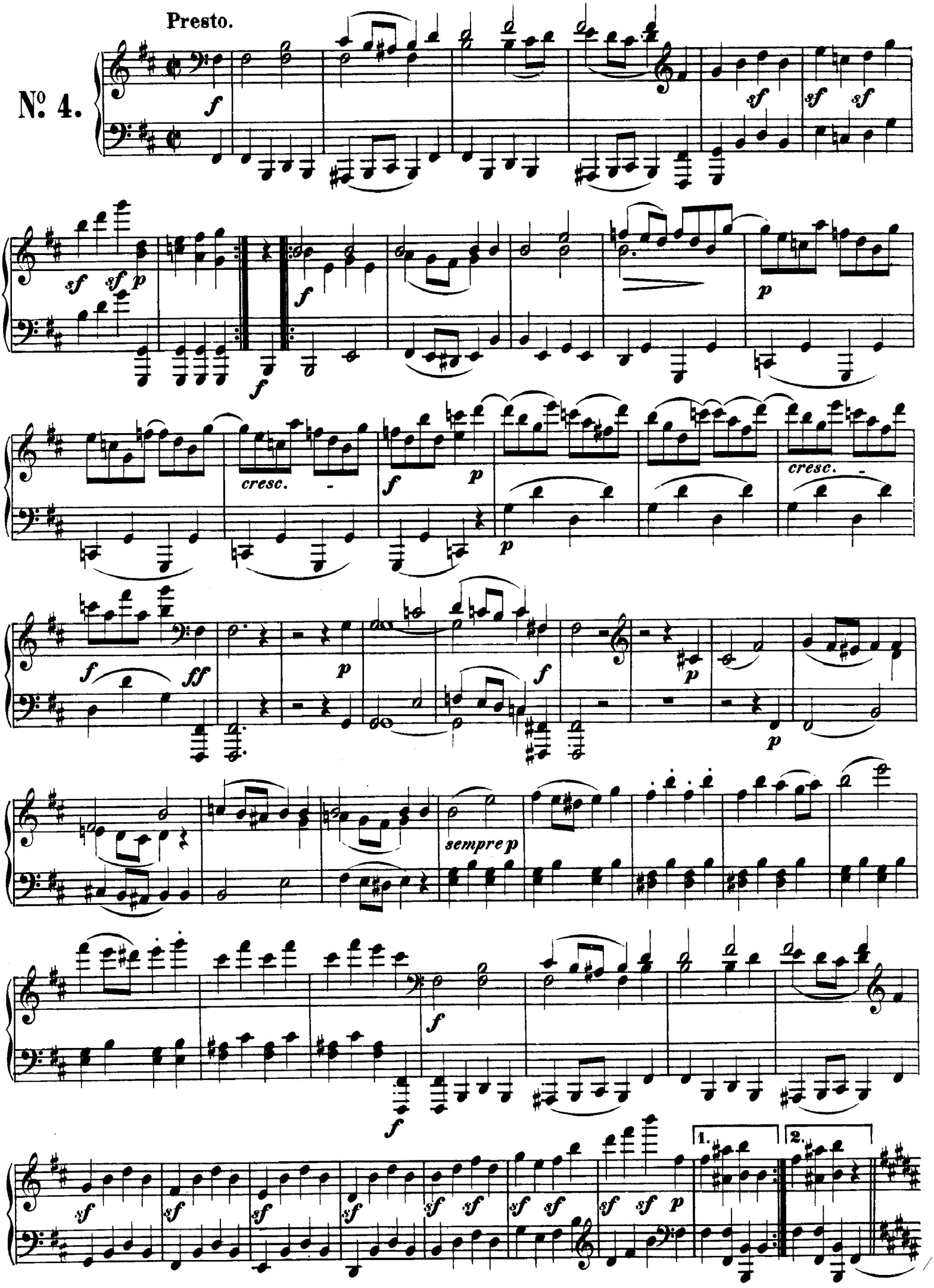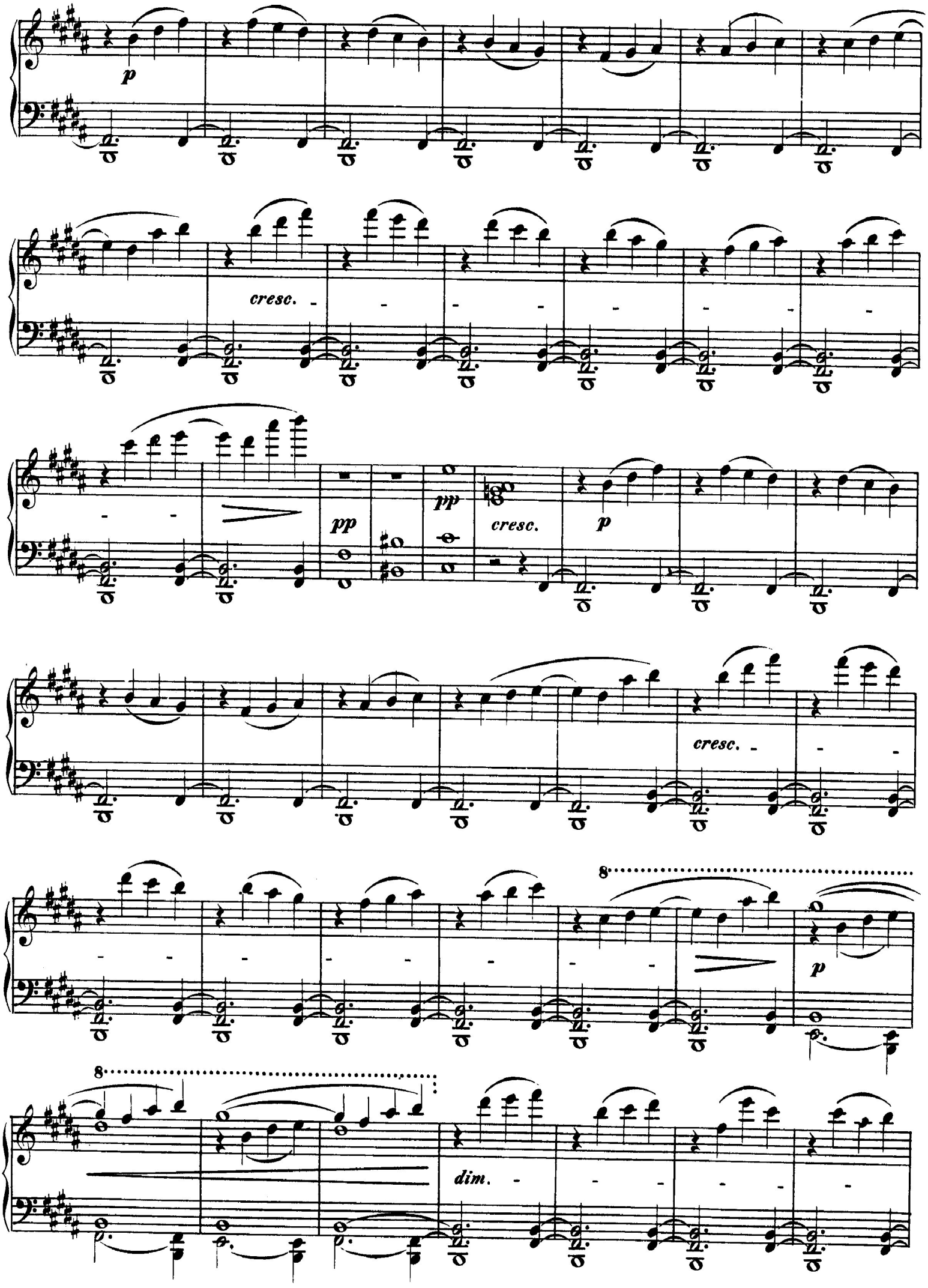



p
f
p
fp
Cantabile.
1.
2.
cresc.
f
ff
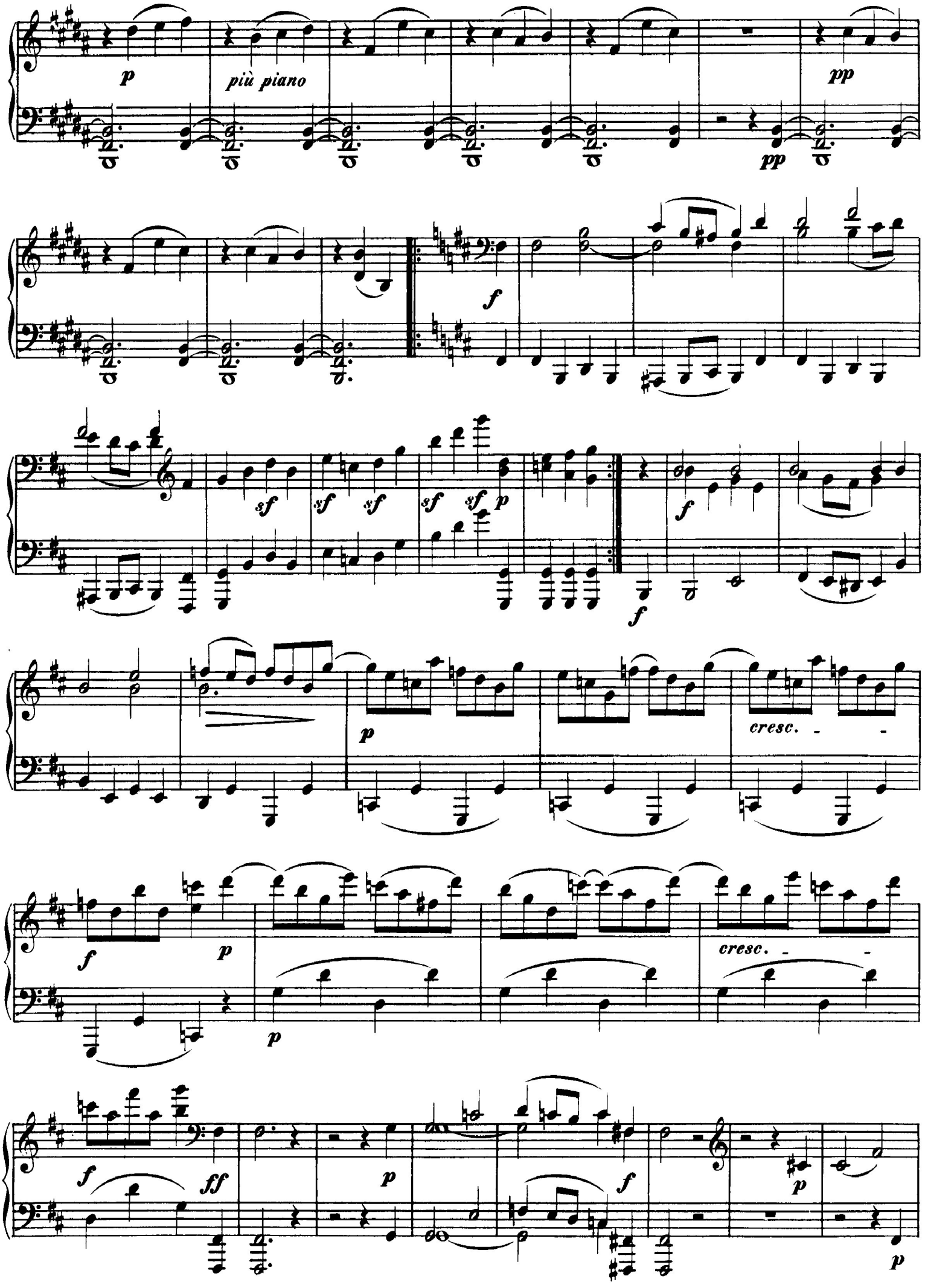

sempre f
sf
sf
sf
dim.
cresc.
dim.
sempre più dim.
p
Ped.
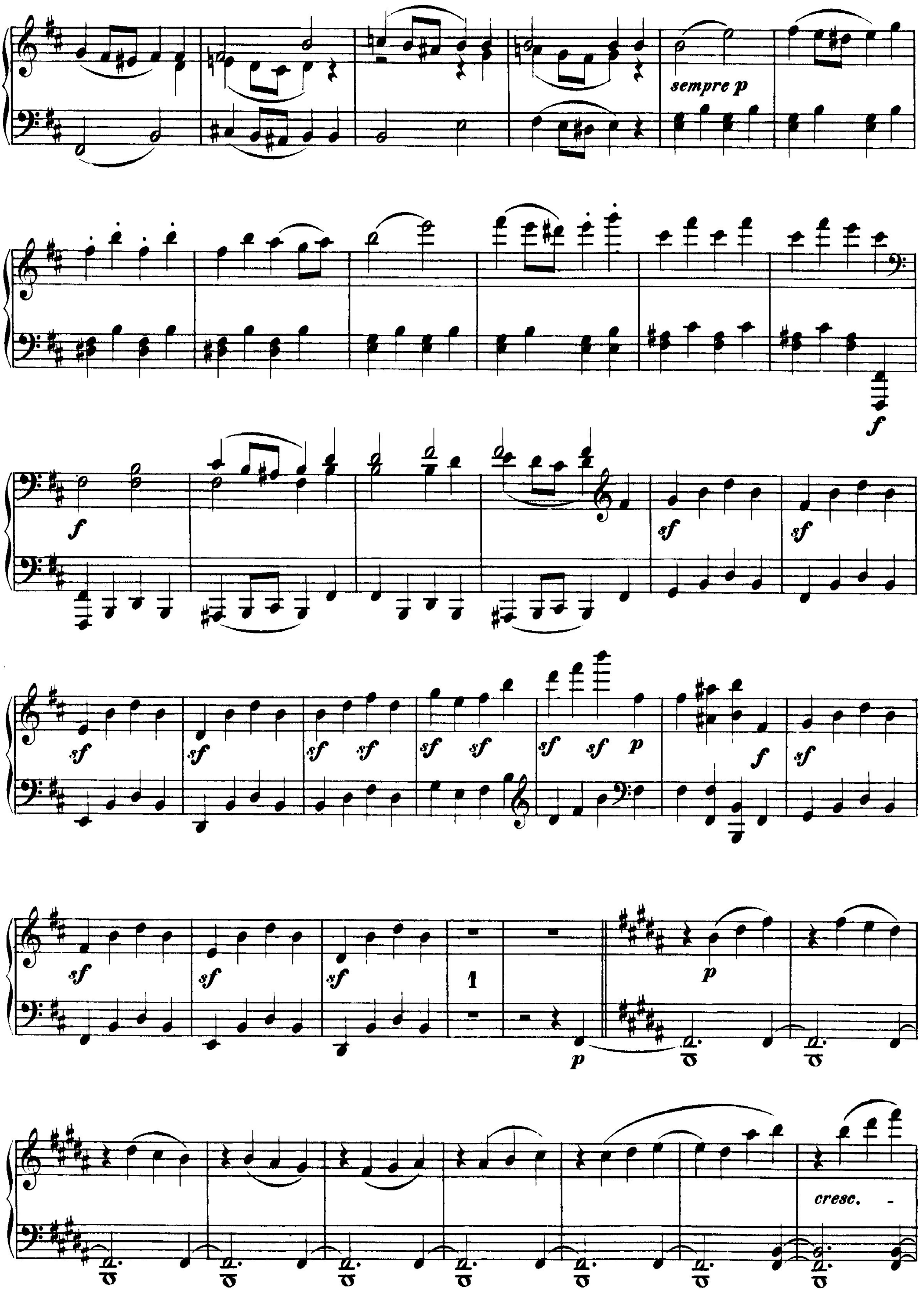

1.
2.
cresc.
Andante.
Cantabile e grazioso.
№ 3.
crescendo
p
cresc.
p
cresc.
dim.
p
Ped.
*
crescendo
Ped.
*
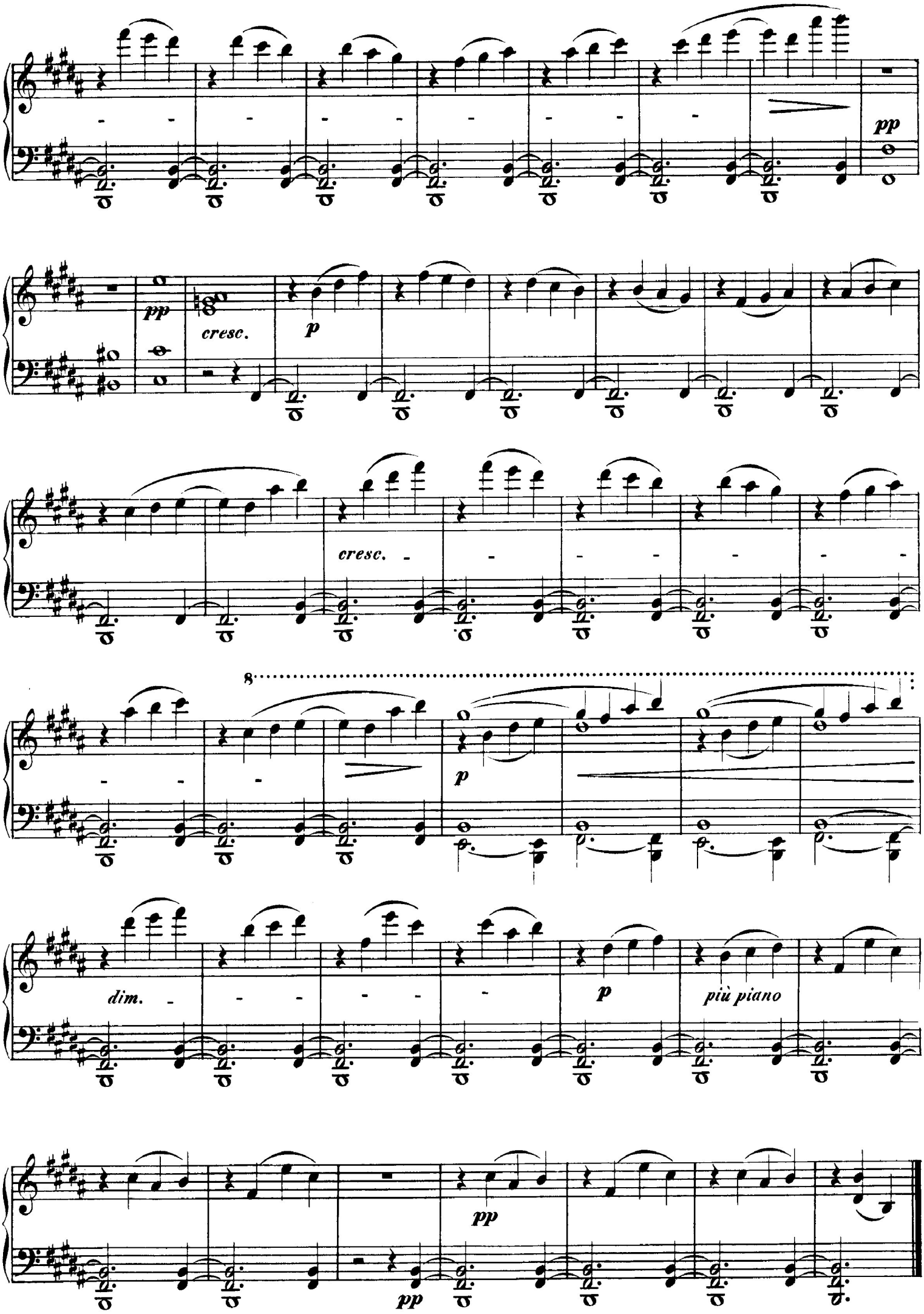

cresc.
p
tr
cresc.
p
cresc.
p
cresc.
p
cresc.
p
più p
pp
Ped. sempre
sempre pp


Presto.
No. 4.
cresc.
cresc.
sempre p
1.
2.


p
cresc.
pp
pp
cresc.
p
cresc.
8
p
8
dim.
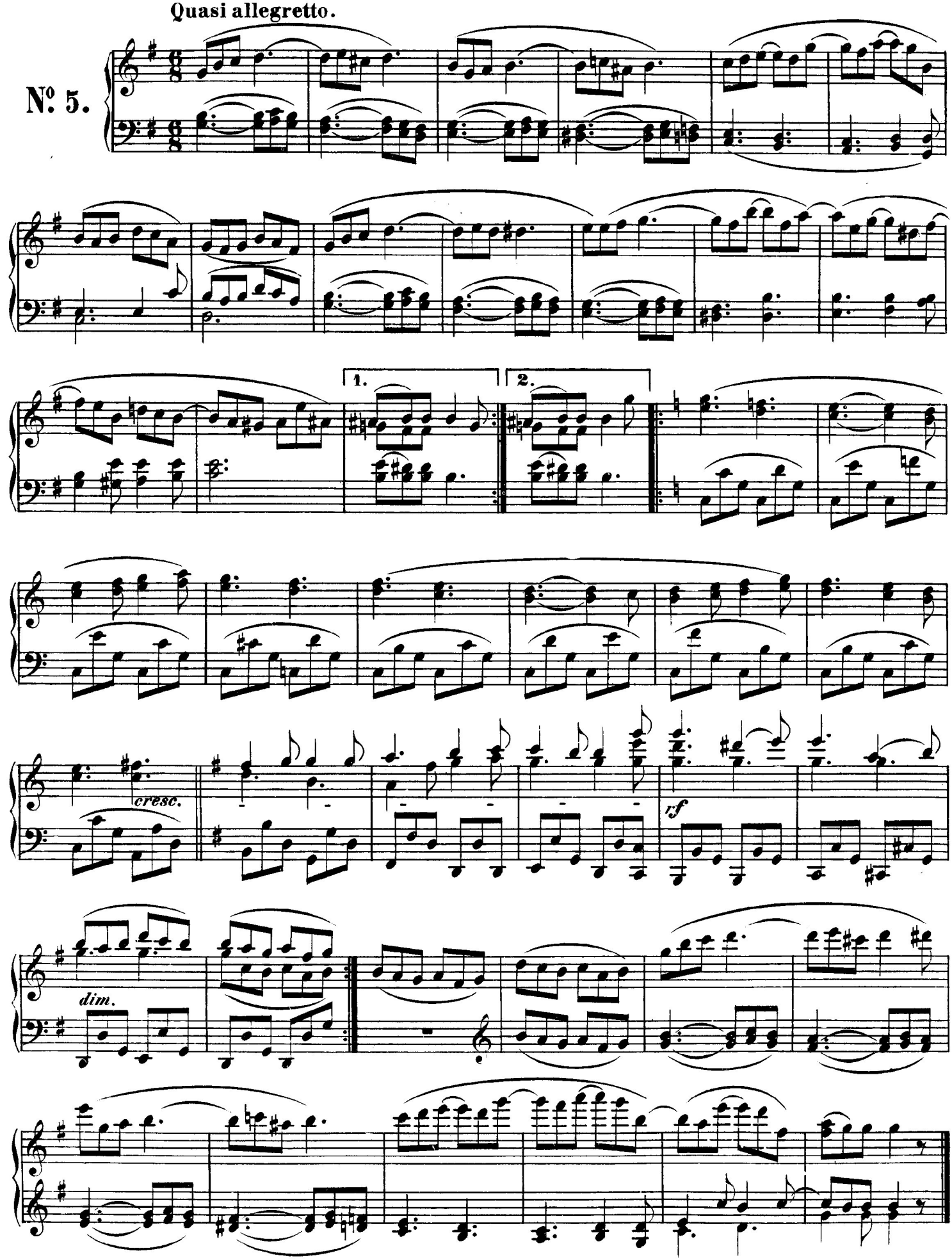

p
più piano
pp
pp
f
sf
sf
sf
sf
sf
p
f
f
p
cresc.
f
p
p
cresc.
f
ff
p
f
p
p
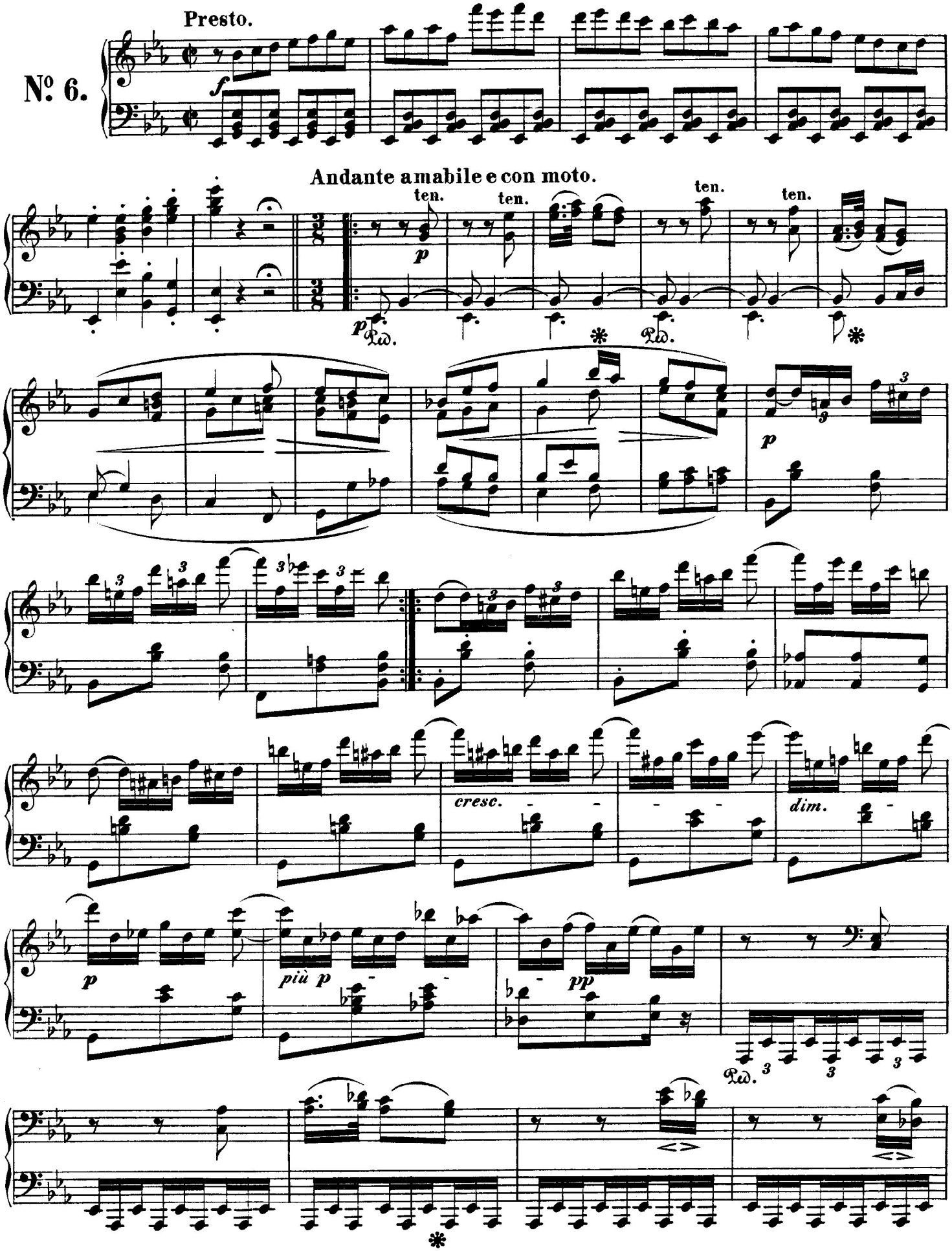

sempre p
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
f
sf
sf
sf
sf
1
p
p
cresc.
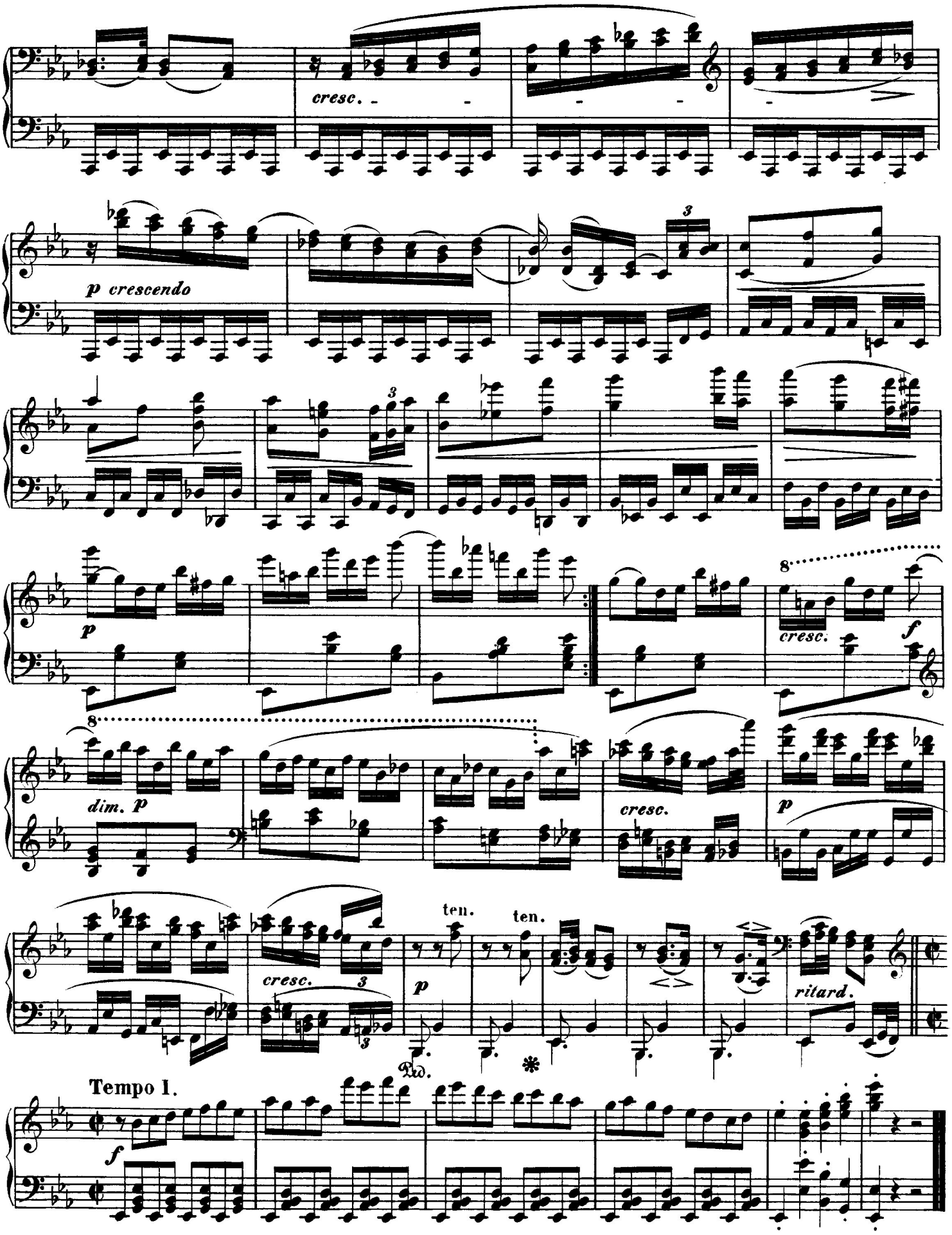

pp
pp
cresc.
p
cresc.
8
p
dim.
p
più piano
pp
pp

Quasi allegretto.

Nº 5.




Presto.
№ 6.
Andante amabile e con moto.
ten.
ten.
ten.
ten.
cresc.
dim.
più p
pp


cresc.
p crescendo
3
3
p
8
cresc.
f
8
dim. p
cresc.
p
cresc.
3
ten.
ten.
p
Ped.
*
ritard.
Tempo 1.
f