

ÉLÉGIE

sur des motifs du Prince Louis Ferdinand de Prusse

Andante

dolcissimo

sempre legato ed espressivo

una corda.

4

8

12

16

riten....

poco più agitato e cresc.

tre corde

*) „Das allererste Thema auch in seinem 2. Teil nie sehr stark.“ (L-K, 115)

*) The very first theme does not need to be played strongly anywhere, not even in the second part. (L-K, 115)

Musical score for measures 20-23. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 4, 5, 3, 5, 4). The left hand provides a rhythmic accompaniment with chords and single notes.

Musical score for measures 24-27. The right hand continues the melodic line, ending with a triplet (3, 2, 1) and the instruction "cantando". The left hand accompaniment remains consistent.

Musical score for measures 28-32. The right hand has a more active, rhythmic pattern. The left hand accompaniment is marked "senza agitazione" in measures 28-31 and "agitato" in measure 32. The key signature changes to two flats (B-flat major or D-flat minor).

Musical score for measures 33-36. The right hand features a dense, chordal texture. The left hand accompaniment is marked "dolcissimo". The tempo is marked "ritenuto" and "poco a poco".

Musical score for measures 37-40. The right hand has a melodic line with a triplet (3, 2) and a fermata. The left hand accompaniment is marked "rallentando" and "molto". The piece concludes with a triplet (3) and a final chord.

Adagio quasi preludio
senza tempo

42

pp
una corda

45

smorz.

Moderato con duolo
accentuato assai la melodia

Ossia

48

tre corde

accentuato assai la melodia
tre corde

51

cresc.
pesante

8.....

55

f appass.

f appass.

8

Ossia più facile

f pesante

58

61

f lamentoso

64

p

67

f *p* *crescendo*

71

un poco rallentando il tempo

dolcissimo
una corda

74

p *più rallentando*

77

a tempo languido

p *tre corde*

*) In der Oberstimme der rechten Hand fällt das Achtel nach der Punktierung mit dem letzten Triolen-Achtel der linken Hand zusammen.

*) The precise moment of sounding the quavers in the right hand upper part is determined by the triplets in the left hand or the lower part.

81 *poco riten.*

dolce legatiss.

84

cresc.

87 *rall.*

dim.

pp

91 *ritard....*

pp

espressivo

una corda

98

ppp

102

40

106

più agitato

tre corde

110

114

una corda

118

122

ritard. - - *) Adagio

smorz.

125

pp

estinto

*) Die Sechzehntel erst nach dem letzten Achtel der linken Hand beginnen.

*) The semiquavers should start only after the last left hand quaver has finished.