



Л. БЕТХОВЕН

# КОНТРДАНСЫ

(1—6)

ДЛЯ ФОРТЕПЬЯНО

# КОНТРАДАНСЫ

1-6

Л. БЕТХОВЕН

Allegretto

1.

Ф-п. *p*

*p* 1. 2. *flegato*

*f*

2.

*p* *cresc.*

ℳ \* ℳ \* ℳ \* ℳ \*

1 4 1 3 1 5 1 4 2 1

2 4 1 5 4 5 3

3 1 3 1 5 4

*p* *f*

*p*

*Red. \** *Red. \**

3.

*pp* *f* *p* *f* *p*

1 2 4 1 2 3 2 4 5 1 2 4

*f* *p*

5 1 2 4 5 1 3

*f* *f*

*Red. \** *Red. \** *Red. \**

4.

First system of musical notation for piece 4. It consists of a piano (right) and bass (left) staff. The piano staff begins with a dynamic marking of *f* and contains several measures of music with various fingering numbers (e.g., 5, 2, 3, 1) and slurs. The bass staff also contains music with fingering numbers (e.g., 2, 3, 1) and slurs.

Second system of musical notation for piece 4. It continues the piano and bass staves. The piano staff has dynamic markings of *ff* and *f*. There are performance instructions: *Ped.* and an asterisk *\** in both staves. Fingering numbers (e.g., 5, 3, 1, 4, 5, #, 1, 2, 1) and slurs are present throughout.

Third system of musical notation for piece 4. It concludes the piece. The piano staff ends with the word *Конец* (The End). There are first and second endings marked with *1.* and *2.* and various fingering numbers.

TRIO [трио] section of piece 4. It begins with a piano (*p*) dynamic. The piano staff features complex textures with many notes and slurs. Dynamic markings include *f* and *sf*. Fingering numbers (e.g., 3, 1, 2, 3, 2, 1, 5, 2, 4, 4, 1, 3, 1, 2, 3, 1, 4) and slurs are used extensively.

5. Контрданс с начала до слова конец. This section starts with a piano (*p*) dynamic. The piano staff has a melodic line with slurs and fingering numbers (e.g., 4, 3, 4, 2, 5, 1, 4, 2, 5, 1, 2, 1, 3). The bass staff provides accompaniment with slurs and fingering numbers (e.g., 3, 5, 2, 4, 3, 5).



ЛЮДВИГ ван БЕТХОВЕН  
КОНТРАНСЫ, (1—6)  
*для фортепьяно*

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Техн. редактор В. Кичоровская

Подписано к печати 30/III 1962 г. Форм. бум. 60×90<sup>1</sup>/<sub>8</sub>. Бум. л.—0,375. Печ. л.—0,75. Уч.-изд. л.—0,75. Тираж 11 000 экз.  
Заказ 3413

Московская типография № 6 Мосгорсовнархоза