

BEETHOVEN

13 OF HIS MOST POPULAR PIANO PIECES

PRACTICAL PERFORMING EDITION

EDITED BY WILLARD A. PALMER FROM THE ORIGINAL SOURCES



LUDWIG VAN BEETHOVEN
Portrait, charcoal with chalk,
by August Karl Friedrich von Klöber



Second Edition

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Cover art: Moonrise over the Sea
by Caspar David Friedrich (German, 1774–1840)
Oil on canvas, 1821
Eremitage, Bayreuth, Germany
Erich Lessing/Art Resource, New York

This artwork displays the same characteristics that may be discovered in many of Beethoven's pieces. Friedrich and Beethoven utilize the same strict sense of organization, as well as balance of form and moods, without adversely affecting their work's integrity or diminishing its sense of the monumental.

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WoO refers to "work without opus number." The number following this designation is the number given in George Kinsky's thematic list of the complete works of Beethoven. Anh. refers to *Anhang*, meaning "Appendix." These works are listed in the Appendix of the same catalog. Kinsky's study gives a chronological listing of all of Beethoven's works, assigning numbers to those for which Beethoven himself did not assign an opus number.



The music for *The Ruins of Athens* was written for the festivities associated with the opening and dedication of a new theater in 1811. The *Turkish March* was an immediate success, and was published not only for orchestra, but for all sorts of instrumental combinations as well as for piano duo and piano solo. Beethoven later made a set of very difficult variations on the theme. The version presented here is one of the most popular of this famous composition.

TURKISH MARCH

from "THE RUINS OF ATHENS"

Op. 113, No. 4

Vivace

pp *ten.* *cresc. poco a poco* *ten.* *f*

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, with a 2/4 time signature. The key signature has one flat (B-flat). The piece is marked 'Vivace'. The first system includes a piano (*pp*) dynamic and a 'ten.' (tenuis) marking. The second system includes a 'cresc. poco a poco' marking. The third system includes a 'ten.' marking. The fourth system includes a forte (*f*) dynamic. The score is filled with various musical notations, including chords, single notes, and slurs, with numerous fingering numbers (1-5) and articulation marks (accents, slurs) throughout.