

Piano I

SONATA

in one movement

Friedrich Smetana

(composed 1849)

Edited by Georg Kuhlmann

Allegro energico

Secondo

The musical score is written for two piano parts. Piano I (left hand) and Piano II (right hand) are both in 3/4 time. The key signature is one sharp (F#). The tempo is Allegro energico. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *sf*, and *ff*. Measure numbers 11, 21, and 34 are indicated in boxes. The score ends with a *secco* marking and a final chord.

*) Play the last chord abruptly, releasing the pedal immediately, so that the C major chord which has meanwhile been announced by the second piano may be clearly heard.

*) Letzten Akkord kurz abreißen und das Pedal sofort wegnehmen, damit der in- zwischen im II. Klavier erfolgte Einsatz des C dur Akkordes klar ins Gehör tritt!

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Primo

Piano II

11

22

35

cresc.

ff

ff

secco

4

*) Play the last chord abruptly, releasing the pedal immediately, so that the C major chord which has meanwhile been announced by the second piano may be clearly heard.

*) Letzten Akkord kurz abreißen und das Pedal sofort wegnehmen, damit der in- zwischen im II. Klavier erfolgte Einsatz des C dur Akkordes klar ins Gehör tritt!

Piano II

SONATA

in one movement

Friedrich Smetana

(composed 1849)

Edited by Georg Kuhlmann

Allegro energico

Secondo

11

22

34

Piano I

Primo

p dolce, ma espr.

(senza Ped.)

cresc.

ff

sf

p

f secco

(senza Ped.)

*

*) The descending line of the bass here (E-D-C-Csharp) should be clearly brought out.

*) Hier ist die absteigende Baßlinie E-D-C-Cis stark hervorzuheben.

Piano II

SONATA

in one movement

Friedrich Smetana

(composed 1849)

Edited by Georg Kuhlmann

Allegro energico

Primo

Piano I

p *dolce, ma espr.*

(*senza Ped.*)

10

Piano I

p

Piano I

f

20

cresc. *al* *ff*

36

Piano I

ff *p* *ff* *ff*

secco e

*) The entry of this chord should be strongly emphasized, as it must be heard through the *fff* chords of the second piano.

*) Der Einsatz dieses Akkordes muß sehr stark sein, da er sich gegen die Fortissimo-Akkorde des zweiten Klaviers durchzusetzen hat.