

FÜR ELISE | BAGATELLE NO. 25 IN A MINOR

LUDWIG VAN BEETHOVEN
(1770-1827)

Poco moto

pp neighbor tones

$i(A-)$ $V(E)$ $i(A-)$

Ped. * Ped. * Ped.

Anticipation

passing tones

Anticipation

$V(E)$ $i(A-)$ $i(A-)$ $III(C)$ $VII(G7)$ $i(A-)$

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

chromatic neighbor tones

decorating "E"

$V(E)$ $i(A-)$ $V(E)$

Ped. * Ped. * Ped.

neighbor tones

Anticipation

passing tones

$i(A-)$ $V(E)$ $i(A-)$

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

C7 F C7

$V7 | I | V7$

modulates to F

i	ii°	III	iv	V	VI	VII	I	ii	iii	IV	V	vi	vii°
A	B	C	D	E	F	G	F	G	A	Bb	C	D	E

25

I (FΔ7) IV (B^bΔ) — tonic pedal — vii° (E°) I (F) — I (C add13) modulates to C

31

I (C) | V7 (G7) I (C) — V7 (G7) I (C) IV (F) V7 (G7) I (C) V7 (G7) I (C) V7 (G7) I (C) V7 (G7)

I	ii	iii	IV	V	vi	vii°
C	D	E	F	G	A	B

35

I (C) IV (F) V7 (G7) — V (E) — i (A-) — modulating back to A minor

40

V (E)₂ — i (A-) — Ped. *

46

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

V(E) i(A-) III(c) VII(G7) i(A-) V(E)

53

* Ped. * Ped. * Ped. *

i(A-) V(E) i(A-)

59

Ped. * Ped. * tonic pedal

V(E) i(A-) vii°7/iv iv V/iv iv ii°7 i(A-)
 (C#°7/D-) (D-) (A/D) (D) (B°7)

66

walking up bass chromatically tonic pedal

iv(D-7) vii°7/v i(A-) V7 i(A-) vii°7/iv iv V/iv iv
 (D#°7/E) (E7) (C#°7/D-) (D-) (A/D) (D-)

72

arpeggio

pp

tonic pedal

iv (D-) "Neapolitan" (B^bΔ) (E^bΔ) "Neapolitan" vii^o (G[#]Δ) i (A-) V (E) i (A-)

80

chromatic tone

8^{va}

i (A-)

84

i (A-) *V (E)* *i (A-)*

90

Handwritten annotations below the score: Ped. V (E) * Ped. i (A-) * Ped. III (C) * Ped. VII (G7) * Ped. i (A-) *

Detailed description: This block shows measures 90 to 94 of the piano piece 'Für Elise'. The score is written for piano with treble and bass clefs. The bass line features a rhythmic pattern of eighth notes and quarter notes. Handwritten in blue ink below the bass line are the following annotations: 'Ped. V (E)' under measure 90, '* Ped. i (A-)' under measure 91, '* Ped. III (C)' under measure 92, '* Ped. VII (G7)' under measure 93, and '* Ped. i (A-)' under measure 94. Asterisks are placed between the annotations.

95

Handwritten annotations below the score: Ped. V (E) i (A-) * Ped. *

Detailed description: This block shows measures 95 to 99. The score continues with the same piano accompaniment. Handwritten in blue ink below the bass line are the following annotations: 'Ped. V (E)' under measure 95, 'i (A-)' under measure 96, and a long horizontal line spanning from measure 96 to measure 99. Above the line, there is an asterisk under measure 96 and another asterisk under measure 99. The word 'Ped.' is written above the line at the beginning and end.

100

Handwritten annotations below the score: Ped. V (E) * Ped. i (A-) * Ped. * Ped. V (E) * Ped. i (A)

Detailed description: This block shows measures 100 to 104, the final measures of the piece. The score concludes with a double bar line. Handwritten in blue ink below the bass line are the following annotations: 'Ped. V (E)' under measure 100, '* Ped. i (A-)' under measure 101, '* Ped. *' under measure 102, '* Ped. V (E)' under measure 103, and '* Ped. i (A)' under measure 104. Asterisks are placed between the annotations.