

to Count Franz von Brunswick

## SONATA

in F minor

"Appassionata"

Ludwig van Beethoven

Op. 57

23. Allegro assai. (♩ = 126.)

a!) Execute the trill with appoggiatura as follows:

Scrupulous care must be taken to emphasize the after-beat here written out, which is of thematic importance, and should on no account be forced to acceleration by undue prolongation of the trill. Joh. Seb. Bach indicated this trill beginning with a slide by the sign As in the case of all embellishments, without exception, the first 3 notes must fall precisely on the count to which they belong; the momentary dissonance thus arising with the highest tone in the left hand is in full conformity with the melodic purpose. Even in modern compositions, an *aufтакт*-like treatment of the slide is inadmissible (see innumerable instances in Chopin's Nocturnes, e.g., Op. 37, No 1; Op. 55, No 1).

a2) The similar trills beginning without an added note from below (wrongly called an *appoggiatura*) should commence throughout the piece on the higher auxiliary, which requires a discreet *marcato*:

b) In order to render impossible any connection between the last note in the triplet with the following quarter-note, which would be contrary to the spirit of the motive, it is best to take them with the same finger.

a) A player unable to perform this difficult passage with the requisite force and virtuosity, will do well

to divide it between the hands, e. g.

b) An observance of the prescribed accentuation of the four counts (alternately in both hands) is absolutely essential to prevent metrical confusion in the syncopations.

c) By employing two fingers (1 and 2) on the same key, its exact repetition will be insured.

a) *sf* *dimin.* *calmando.*

*pp* *rallentando* - *ten.* - (*♩ = 112.*) *b)* *legato.*

*pp* *dolce. tranquillo* *ten.* *con molto*

*possibile* *espressione. ma senza affettazione.*

*cresc.* *p*

*espr.* *p* *ad lib.* *pp*



a) Without keen insight into the Master's thematic work, without a clear understanding of the process of the arising and passing-away of the several motives, an intelligent and intelligible interpretation of his works is impossible. As detailed analysis would swell this instructive edition to an "unpractical" bulk, and oral instruction by the teacher being, moreover, far more fruitful of good than written treatises, the Editor must content himself with occasional hints, leaving their exploitation to practical teaching. Take note, just here, of the melodic "passing-away," more particularly from the rhythmic point of view:

- A. Rhythmical diminution. B. Melodic disappearance of the descending second.
- b) While observing the exact rhythmic precision demanded by the correct interpretation of this melody, which arises from the inversion of the first motive, be very careful to play the intermediate 16th-notes without over-sharp emphasis, an avoidance of which ought never, on the other hand, to lead to indistinctness.

The musical score consists of five systems of staves, primarily in G-flat major (three flats) and 3/4 time. The notation includes various musical elements:

- System 1:** Features a long melodic line in the right hand with a slur and a *pp* (pianissimo) dynamic marking in the left hand.
- System 2:** Includes a tempo marking  $(\text{♩} = 126.)$  and a fingering 'a)'. The right hand has a *f* (forte) dynamic, while the left hand has a *mf* (mezzo-forte) dynamic.
- System 3:** Shows a *ff* (fortissimo) dynamic in the right hand and a *mf* dynamic in the left hand. There are markings for *ff* and *mf* with an asterisk.
- System 4:** Features a *f* dynamic in the right hand and a *mf* dynamic in the left hand.
- System 5:** Includes a *ff* dynamic in the right hand and a *mf* dynamic in the left hand.

The notation is highly detailed with numerous fingerings (numbers 1-5), slurs, and articulation marks. The piece concludes with a final chord in the right hand.

a) The melody is not to be conceived simply as:  but thus:  so that the rhythmic pulsation may be duly brought out.

The musical score consists of five systems of staves. The first system shows a right hand with rapid sixteenth-note passages and a left hand with sustained notes. Dynamics include *sf* and *a)*. The second system features a right hand with a fluttering figure and a left hand with chords; dynamics include *p*, *leggiere.*, *b)*, and *sf*. The third system continues with similar textures, including a *dimin. - pocchissimo rallentando.* instruction. The fourth system marks the beginning of *Tempo I.* with a *pp* dynamic and a *tranquillo.* marking. The fifth system includes a *c)* marking and a trill in the right hand.

a) The melody lies in the lower part, and reads thus:

b) Do not bring in the fluttering figure in the right hand too soon; it should be taken as a kind of *auftritt* to the following chords in the left hand. The player is expressly cautioned to avoid the amateurish inclination to place the *sforzato* on the second beat instead of the fourth—a fault of very frequent occurrence.

c) For this and the following trills, compare the first Notes to this Sonata.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements:



- System 1:** Features a complex melodic line in the treble with many accidentals and a more rhythmic bass line. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). A *risoluto.* (resolute) marking is present at the end.
- System 2:** The treble staff has a continuous sixteenth-note pattern. The bass staff has a more melodic line. A *simile.* marking is present. Fingerings like 4, 15, 1, and 2 are indicated.
- System 3:** Both staves feature intricate sixteenth-note passages. Fingerings such as 3, 2, 1, 5, 2, 1, 2, 3, 5, 2, 1, 5, 2, 1, 2, 3, 4 are shown.
- System 4:** Continues the complex sixteenth-note textures. Dynamics include *f* (forte). Fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5 are indicated.
- System 5:** Similar to the previous systems, with dense sixteenth-note figures. Fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5 are shown.
- System 6:** The final system on the page, maintaining the complex melodic and harmonic language. Fingerings like 1, 3, 5, 1, 4, 5, 1, 4, 5 are indicated.

Throughout the piece, there are numerous slurs, ties, and articulation marks. The notation is highly detailed, reflecting a technically demanding work.

The musical score is written for piano and consists of five systems of grand staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Some measures are marked with an asterisk (\*). The piece concludes with a 'dim.' (diminuendo) marking.

a) In the left hand, accent the second and fourth beats:  properly  From this opposition to the

right-hand part there results a rhythmic polyphony in keeping with the passionate character of the whole episode.

Imagine, too, that in  there is hidden a latent allusion to the motive 

The musical score consists of five systems of staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various dynamics (pp, f, p, cresc., dim.), articulations (accents, slurs), and fingerings. Specific markings include 'a) pp cresc.', 'b) f p', and 'c) p'. There are also numerical markings like '3', '4', '5', '32', and '54' above notes, and '1 4', '3 2 1', '4 2 1' below notes.

a) The regular marking of the held tone  $A^b$  as a quarter-note must not be taken literally, because the clearness of the movement in eighth-notes would then necessarily suffer, but is to be considered as a redundancy of the ruling expression-mark, urging the player to as full a "vibrato" as possible.



b) Here the composer doubtless forgot to write the *diminuendo*-sign for the last beat. A "slavish" observance of the abrupt change from *forte* to *piano*, which we have advocated everywhere else, especially when first studying the Master's works, (and desiring, as we do, the employment of this shading in the art of interpretation only in a good sense,) would necessarily break the continuity with the following measure and lead to unintelligibility. On the other hand,

c) the sudden entrance of the *piano* on the fourth beat is to be executed very literally; an imperceptible breathing-space, such as the comma calls for in speaking, is of course not merely allowable in similar cases, but absolutely essential.



The musical score is written for piano and consists of two systems of staves. The first system includes measures with dynamic markings *f*, *stringendo ad lib.*, and *sempre più f*. The second system includes measures with dynamic markings *ff* and *sempre Ped.*. The score is written in a key with three flats and includes various musical notations such as slurs, ties, and fingerings.

a) Even if, generally speaking, an acceleration of tempo conjoined with an increase of force is more apt to weaken than to enhance the energy of expression, it appears to the Editor that here a simultaneous employment of both these means of intensification is altogether admissible, that the effect of a heaven-storming culmination is aesthetically justified.

b) More virtuosity than is commonly supposed is demanded for the representation of this elemental thunderstorm. The rising and falling, python-like writhings of the bass passage from  to  and back into the lowermost depths, require most energetic accentuation, to bring out the lines of the melodic contours with the necessary clearness.

The musical score consists of five systems of staves. The first system shows a piano introduction with a 'sempre Ped.' instruction. The second system begins with a bass clef and a 3/2 time signature, marked 'a) *ff e feroce*'. The third system continues the bass line with a 'ritornando al tempo primo' instruction. The fourth system features a 'f p' dynamic and a 'sempre dim.' instruction, with a 'b) *pp*' marking. The fifth system shows a re-entry of the principal theme with a 'pp' marking. Fingerings are indicated by numbers 1-5, and a specific sequence '3 2 1 3 2 1 1 1' is noted in the fourth system.

a) The doublings in the octave in the 4 following measures appears to us to be a facilitation, particularly after the player has fully recognized the difficulty of avoiding all harshness in the touch while putting forth his full strength. According to the individual make of the arms, the player will cross the left over or under the right.

b) The Editor plays the octaves at the re-entry of the principal theme with the unchanging fingering  $\begin{smallmatrix} 5 \\ 1 \end{smallmatrix}$ , an immovable stretch of the fingers, and a downward inclination of the palm; as the use of the fourth finger on the black keys easily leads to a too early lifting of the thumb.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

**System 1:** The first system shows a complex melodic line in the treble clef with many slurs and ties, and a steady eighth-note accompaniment in the bass clef.

**System 2:** The second system features a treble clef with a triplet of eighth notes and a bass clef with a piano (*pp*) dynamic marking and a triplet of eighth notes.

**System 3:** The third system continues the melodic development in the treble clef with a crescendo hairpin, while the bass clef maintains a consistent eighth-note pattern.

**System 4:** The fourth system includes a treble clef with a crescendo hairpin and a bass clef with a piano (*p*) dynamic marking. The treble clef has a series of fingerings (4, 2, 3, 1, 4, 2, 1, 5, 2, 4, 1, 3, 1, 5) and a crescendo hairpin.

**System 5:** The fifth system shows a treble clef with a forte (*f*) dynamic marking and a bass clef with a piano (*p*) dynamic marking. The treble clef has a series of fingerings (1, 2, 3, 1, 3, 2, 5, 1, 4) and a forte (*ff*) dynamic marking.

**System 6:** The sixth system features a treble clef with a forte (*ff*) dynamic marking and a bass clef with a piano (*p*) dynamic marking. The treble clef has a series of fingerings (1, 2, 3, 1, 3, 2, 5, 1, 4) and a forte (*ff*) dynamic marking.


The page concludes with a double bar line and a final chord in the bass clef.

The musical score consists of five systems of staves. The first system begins with a forte (*ff*) dynamic and a *quasi accel.* marking, followed by a *quasi rit.* and a first ending bracket labeled *a1)*. The second system features piano (*p*) and forte (*ff*) dynamics. The third system includes *ff*, *f*, and *sf* dynamics, with a *risoluto* marking and a second ending bracket labeled *b)*. The fourth system contains *ten.*, *p*, *mf*, and *sf* dynamics, ending with a *dolente* marking. The fifth system continues with *mf* dynamics. Various fingerings (e.g., 1, 2, 3, 4, 5) and articulations (accents, slurs) are present throughout the piece.

a) The transference of the chord on the strong beat from the right hand to the left will further the accentuation of the following syncopation. But the passage may be played as on page 446.

The tempo-marks added by the Editor, "*quasi accel.*" and "*quasi rit.*", must of course not lead to exaggeration.

a<sup>1</sup>) The player is again reminded, that all trills should be begun on the higher auxiliary, which latter must precisely coincide with the change of the other parts on the beat. Consequently, at

b) the sharp dissonance resulting  etc., is entirely conformable to the composer's intention.

First system of the musical score. The right hand (treble clef) features a melodic line with a 5 2 1 fingering and a 4 2 1 fingering, ending with a *rallent.* marking. The left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *p*, *dim.*, and *pp*.

Second system of the musical score. The right hand (treble clef) has a *ten.* marking and a tempo change to *al* (♩ = 112.). The left hand (bass clef) has a *u.c.* marking. Dynamics include *dolce.* and *legatiss.*. A *\**  marking is present below the left hand.

Third system of the musical score. The right hand (treble clef) continues the melodic line. The left hand (bass clef) features a continuous eighth-note accompaniment. A *4* marking is present below the left hand.

Fourth system of the musical score. The right hand (treble clef) has a *cresc.* marking. The left hand (bass clef) continues the eighth-note accompaniment. A *3* marking is present below the left hand.

Fifth system of the musical score. The right hand (treble clef) has a *espr.* marking and a *f sfz.* marking. The left hand (bass clef) has a *p* marking. A *m.s. ad lib.* marking is present. A *pp* marking is present at the end of the system. A *3* marking is present below the right hand.

Sixth system of the musical score. The right hand (treble clef) has a *poco rit.* marking. The left hand (bass clef) continues the eighth-note accompaniment. A *1* marking is present below the left hand.

(♩ = 126.)

The musical score is written for piano and consists of six systems of staves. The key signature has three flats (B-flat, E-flat, A-flat), and the tempo is marked as quarter note = 126 beats per minute. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece features a variety of textures, including dense chordal passages and more melodic lines. Dynamic markings range from *ff* (fortissimo) to *sf* (sforzando) and *p* (piano). The notation is complex, with many beamed notes and intricate fingerings.

*f*

*ff*

*mf*

*sf*

*dim.*

*ff*

*sf*

*sf*

*sf*

*p* *leggiere*

*sf*

*sf*

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from *sf* (sforzando) to *pp* (pianissimo). The score is divided into measures by bar lines, with some measures containing multiple beams for sixteenth notes.

System 1: Treble staff has a series of sixteenth-note runs. Bass staff has a few notes with a *sf* marking. Dynamics include *sf* and *sfp*.


System 2: Treble staff has a series of sixteenth-note runs. Bass staff has a few notes with a *dim.* marking. Dynamics include *pp*.


System 3: Treble staff has a series of sixteenth-note runs. Bass staff has a few notes with a *45* marking. Dynamics include *pp*.

System 4: Treble staff has a series of sixteenth-note runs. Bass staff has a few notes with a *cresc.* marking. Dynamics include *pp*.

System 5: Treble staff has a series of sixteenth-note runs. Bass staff has a few notes with a *dim.* marking. Dynamics include *p*.

a) At the risk of being accused of dealing in trifles — though for that matter every trifle is of high importance in studying the interpretation of our great masters' works — the Editor feels constrained to express decided doubts as to the correctness of the correction, i.e., simplification, which is in a degree sanctioned by the new Härtel edition, of the reading found in earlier editions of the tremolo-figure in the right hand.

Supported by the authority of that unrivalled adept in things Beethovenian, Franz Liszt, we maintain, that during the points of repose in the melodic course of the bass, the accompaniment-figure should assume the form of 4 groups of 16th - notes, to be executed quietly, smoothly, and without accent:  whereas, while the bass is rising or falling, the figure must form a group of six notes of *thematic* value:

 etc. The abbreviations used by the author in his manuscript may be to blame for the uncertainty.

12

*cresc.*

*sf*

*sf*

*sf*

*ff a)*

*non legato.*

*ff*

*sempre ff*

*non legato. Rw.*

*ff*

*ff*

*Rw.*

a) These passages must be played with great buoyancy and fire, and, though each hand must bring out the figure allotted to it with all possible characteristic expression, their interwoven alternations should be so intimately combined that not the slightest hiatus may be perceptible.



The musical score consists of six systems of staves. The first system shows a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and single notes. The second system continues the right-hand melody with more complex fingerings. The third system introduces a new right-hand melody with a 'ff' dynamic and a left-hand accompaniment with a 'm.s.' marking. The fourth system features a 'ff' dynamic and a 'm.s.' marking. The fifth system has a 'ff' dynamic and a 'm.s.' marking. The sixth system has a 'ff' dynamic and a 'm.s.' marking. The notation includes various fingerings, dynamic markings, and performance instructions.

a) Difficult as this passage is to execute — for dilettanti of the old-fashioned type — with the fingering given here (thumb on the black key “bb”), it still, even when imperfectly executed, is preferable to the only apparent facilitation obtained by taking the dominant F with the thumb, which demands an agility scarcely to be expected from the player after the exertion caused by the preceding.

b) A material facilitation, however, especially for strongly marked accentuation, is obtained by allotting a fragment of the passage to the left hand.

Adagio.

a) *dim.* - *rit.* - *p* <sup>3</sup>/<sub>1</sub> -

*sempre Pedale.*

Più Allegro. (♩ = 160.)

*ff* *p*

*cresc.* *sf*

*sempre cresc.* *sf*

*martellato.* *sf*

*senza Pedale.*

a) "Sempres Pedale" is explicitly directed by the composer. D $\flat$  and C, therefore, are to blend together; the resulting indistinctness is aesthetically justifiable. Notice by way of comparison the case in Sonata Op. 101, second movement, meas. 19-22 of second part—a case which at first glance appears still stranger.

b) The right hand must play its four strokes with such transparent delicacy, that the bass notes will be most impressive even to a comparatively unpractised ear.

c) Play the inner and lower parts of the accompaniment with equal force throughout.

d) The hands must alternate like two combattants in the violence of their strokes. But in the first two measures, a *sforzando* with the left hand on the first and third beats is still to be avoided, as prejudicial to the rhythmic interest and its intensification in the third measure.

The musical score consists of five systems of staves. The first system shows a piano introduction with *sf* (sforzando) markings. The second system continues with *sf* and *ff* (fortissimo) dynamics. The third system features a *ff* section followed by a *p dim.* (piano, diminuendo) section. The fourth system includes a complex passage with fingerings (4 1 3 1, 2 1 5 3 5 1 3 1, 5 2) and a section labeled 'a)'. The fifth system shows a *pp* (pianissimo) section, a *più piano.* section, and a final *ppp* (pianississimo) section. The piece ends with a double bar line and a repeat sign.

a) The difficulty of connecting the accompaniment while the hands are crossed might perhaps be obviated by the following allotment:

This diagram illustrates a specific fingering and dynamic arrangement for the piano accompaniment. It shows a short passage with *pp* (pianissimo) and *mp* (mezzo-piano) dynamics, with fingerings indicated by numbers 1, 2, 3, 4.

b) Beware of a pleonastic "ritardando" in the last measure but one. The need of it has been sufficiently anticipated by the Author by transforming the quarter-notes in the bass into half-notes.

## a) Andante con moto. (♩ = 100 - 108.)

*p e dolce.* *ten.* *sf* *mf* *ten. dim.*

*cresc.* *sf* *p*

**Var. I.**

*d) p<sup>2</sup>*

a) This movement is ordinarily played as much too fast as the Finale is taken too slow. But “*andante*” means *moving*, and, with “*con moto*,” even *flowing*. The addition, however, may also be understood here as meaning that a rigid adherence to the tempo throughout the movement should be avoided — e. g., that perhaps the second Variation, and at any rate the third, may be slightly accelerated. But any unrestfulness in the several numbers would disturb the contemplative character which distinguishes this middle movement, and which demands a lofty simplicity of interpretation equally remote from emotional sentimentality and cool indifference.

b) The slurs added by the Editor are intended less to indicate the *legato*, which is here a matter of course, than to clearly set forth the proper phrasing of the melody. It is evident that the eighth-note  $\flat$  in meas. 2 deserves stronger emphasis than the quarter-note  $\flat$  in meas. 1; and that the  $\flat\flat$  in meas. 6 requires a similar accentuation — the melody wanders over, as it were, into the bass. In the second part great attention must be paid to correct shading (precisely the same reading is necessary in Var. 2 and 3), and the structure of the period attentively analyzed; the “fore-phrase” has two parallel sections of two measures each, the “after-phrase” has four measures, and is to be played “in one breath!”

c) For the better execution of the *legato*, divide the parts as follows:

d) Let the right hand play quite without expression — mechanically, so to speak — while strictly observing the time-value of each note; the left, on the contrary, very expressively, and *legatissimo*.

The player must rely on his touch to display the wondrous poetic beauty of this Variation, and to render it sufficiently euphonious without endeavoring to bemark the wierd harshnesses in the coincident progression of the parts.

*p cresc. ten.*

*espress.*

*p ten.*

**Var. II.**

*a) p sempre legato.*

*espress.*

*cresc.*

*f*

*p*

a) This Variation would sound very dry, should the player not employ the peculiar pianoforte-effect obtained by treating the separate tones like sustained parts; purity of harmony must of course still be

preserved:

2. *poco più mosso.*

a) *sotto la mano destra.* *sf* *sf* *sf* *f*

*dimin.*


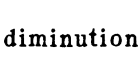
a) The transition to a (but slightly) more animated tempo must be effected in the very beginning of this measure. The use of the pedal is permissible, in this and the preceding Variation, to an extent not interfering with distinctness. Do not play the figures with an extreme *legato*; what is called the "pearly" touch is peculiarly appropriate here. At the very beginning, the player was cautioned against an over-expressive delivery of the melody; strong emotion, but carefully kept within bounds, is fitting to the preceding Var. alone.

Musical score for piano and cello/violoncello. The score consists of seven systems of music. The piano part is written in the right hand of a grand staff, and the cello/violoncello part is in the left hand. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various dynamics (sf, ff, cresc., dolce, p, mf, rit.), articulations (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a tempo change instruction: *poco allargando al Tempo primo (quasi improvvisato.)*

a) Play the highest parts *piano*, executing the bass in a *mezzo forte* such as a freely improvising violoncellist would employ. The pianist should study the peculiar tone of the low violoncello - strings.

**Allegro ma non troppo. (♩ = 132 - 138.)**

a) The last chord but one may be arpeggio'd very slowly and dreamily, the last must sound, above all things, energetic. The length of the hold depends upon the sonority of the instrument.

b)  is the diminution of , and must be executed with a consciousness of the rhythmic intensification of the emotion.


c) Compare Note a), page 433.



The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes the marking 'dimin.' and 'pp a)'. The second system includes 'b)'. The third system includes 'f' and 'sf'. The fourth system includes 'sf' and 'p'. The fifth system includes 'mf' and 'sf'.

a) I owe this fingering, which has a singular look at first, but which the practical test of years has proved to be of unrivalled excellence, to my honored friend the music-teacher Franz Kroll of Berlin, whose editions of the classics have done so much for the instruction of artists and public alike. It fits the musical phrasing so perfectly, that by consistently carrying it out the entire movement might be transposed *all'improvvisa* into any other desired key. Without exactly repudiating the use of the thumb on C on the second beat, we must acknowledge that the passing-over of the third finger (as if with a spring) renders the needful accent less sharp, and—as only the practising player, not the reader, can convince himself—dismembers the whole phrase quite as little.


b) The 16th-note in the *aufтакт* should be wellnigh conspicuously detached from the following quarter-note, whose time-value must not be curtailed.

c) The left hand should clearly phrase  etc.

In the right hand it is well to sustain the chord-intervals in the figure by holding the fingers down (compare Note a) on page 465.

The musical score is written for piano and consists of five systems of staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system is marked 'a)' and 'b)'. The second system is marked 'cresc.' and 'sf'. The third system is marked 'p' and 'sf'. The fourth system is marked 'p' and 'sf'. The fifth system is marked 'f' and 'sf'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some additional marks like asterisks and 'Lw.' in the score.


a) Bear in mind the last Note on the preceding page.

b) The melodic movement of the soprano  is paralleled in this measure and the next by the ideal movement of the inner parts , a point which the player should notice.

c) In this movement, one of the most passionate of all created by the composer, even the figuration must continually thrill and quiver with the liveliest agitation. In order to acquire sufficient strength to effect this, the player must study each single passage slowly, forcibly, and with most expressive accentuation. An actual *staccato* in its performance is of course impracticable, in view of the rapidity of the movement, but shun, when practising it, a *legato* touch detrimental to the individual animation of the separate tones. The tempestuous rising and falling runs for the left hand in the next 14 measures ought to be made the subject of very special study; during the points of rest in the right hand, in particular, the bass should continually occupy the listeners' attention. The most essential features in the shading are indicated by additional marks in the music.

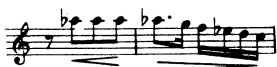
The musical score consists of five systems of staves. The first system is marked 'a)' and the second 'b)'. The third system has a 'c)' marking. The fourth system has a 'sf' marking. The fifth system has a 'f dimin.' marking. The notation is dense and technically demanding, with many sixteenth and thirty-second notes.

a) This tremolo, of extreme difficulty for hands incapable of wide stretches, can be facilitated by no variant which would not produce disfigurement.

b) Imagine this plaintive motive in the left-hand inner parts: 

c) The real melody lies in the soprano (right hand), and must not be obliterated by the figuration; its fluid state ought rather to intensify its incisiveness.

The musical score consists of five systems of staves. The first system shows a treble and bass staff with a counter-melody in the treble and a principal melody in the bass. Dynamic markings include *sf* and *cresc.*. The second system continues the piece with markings for *dimin.*, *molto espr.*, and *poco slentando.*. The third system is marked *Risoluto.* and *f*, with specific points labeled 'b)' and 'c)'. The fourth system includes *sf* and *ten.* markings, with point 'd)' noted. The fifth system is marked *un poco stringendo.* and includes *ten.* and *sf* markings. Fingerings are indicated by numbers 1-5 throughout the piece.

a) The counter-melody  requires very expressive delivery, and, as its appropriate dynamic shading is nearly opposed to that of the principal melody in the left hand, the hands must be trained to the utmost independence of each other.

b) The customary fingering, in which the accented G is taken with the thumb in both hands, is not "objectionable", but that of the Editor is better adapted to bring out the emotional imitation by both parts in the less accented notes as well.

c) It ought to be self-evident that the *sforzato* on the fourth eighth-note must not be transferred to the first in the next measure; and yet celebrated artists are frequently guilty of such amateurish liberties in public concerts, sometimes acting on the notion, that their variant is more in unison with "natural feeling."

d) Notice—in contrast with the preceding passages—the employment of the *major* sixth (instead of the *minor*) in the descending C-minor scale.

The musical score consists of five systems of staves. The first system features a grand staff with a treble and bass clef, marked *ff* and *Tempo primo.* The second system includes markings for *calmando poco a poco.*, *dimin.*, and *pp*. The third system has *cresc.*, *a1)*, *sf*, *f*, *dimin.*, and *espr.* markings. The fourth system is marked *p* and *tranquillo.*. The fifth system includes *agitato*, *cresc.*, and *a2)* markings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

a1) and a2) As the great composer uses all the arts of thematic work and imitative counterpoint solely for the purpose of intensifying the dramatic effect, so also should the player of his works make it a rule to accompany increased polyphony and complexity in the composition by enhanced agitation and dramatic spirit in the interpretation. All such contrapuntal dialogues between the hands ought therefore to be practised until their performance is not merely quite clear and correct, but likewise imbued with intensest psychic passion. — The modification of the fingering at a2) for the principal theme is occasioned by the wide stretches required in the right-hand part.

The musical score consists of five systems of grand staves. The first system begins with a forte (*f*) dynamic and the instruction *brillante*. It features rapid sixteenth-note passages in both hands, with fingerings indicated by numbers 1-4. The second system includes a section labeled 'a)' where the right hand plays a series of quarter notes with *sf* (sforzando) dynamics, while the left hand continues with a steady accompaniment. Dynamics like *p4* (piano) and *sf* are used. The third system continues with *sf* and *p* (piano) dynamics. The fourth system features *sfz* (sforzando) and *f* dynamics. The fifth system concludes with *f* and *più f* (pianissimo) dynamics, showing increasingly complex rhythmic patterns and fingerings.

a) This new motive begins on the *sf* quarter-note. First, 4 measures "solo" (*piano*); then 4 measures "tutti" (*forte*), in the key of the subdominant; then a repetition, in the tonic key, of this alternation between *solo* and *tutti*. The rhythmical structure being so simple, it is surprising that the *forte*, assigned through carelessness (of the engraver?) to the first eighth-note of the measure where the right hand comes in with octaves, was allowed to pass uncorrected by the revisors of the new Complete Edition of Breitkopf and Härtel.

The musical score consists of five systems of staves. The first system shows a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic bass line. Dynamics range from *ff* to *dim.*. The second system continues the melodic development with some rests and dynamic changes like *cresc.*, *fz*, *fz p b)*, and *f*. The third system features a series of chords in the right hand, with dynamics *p cresc.*, *mf*, *f*, *più f*, and *ff c)*. The fourth system has a more active bass line with some melodic fragments in the right hand, marked with *ff* and *1*. The fifth system shows a return to a more melodic right hand with *dimin.* and *p* dynamics, and a bass line with triplets and other rhythmic figures. Various performance markings like *m.d.*, *m.s.*, and *sfz* are present.

a) The Editor employs and recommends the following arrangement:

A small musical notation example showing a sequence of notes with dynamic markings *m.s.* and *sfz*.

b) A hammering-out of the next eight measures in an indiscriminating *fortissimo* would be as unlovely in point of euphony as unsuited to the passionate undulation of the bass (which must predominate). Hence the added shading.

c) In this passage bear in mind the thematic significance of the first 4 notes, and play "imitatively" (of different instruments).

d) A (possibly indispensable) facilitation would be, to play only the first 2 notes with the left hand, the next 5 with the right, and then to take the final note (first eighth-note in next meas.) with the forefinger of the left.

The musical score consists of six systems of staves, primarily in bass clef with some treble clef staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *sempre  $\text{f}^{\text{o}}$* , *egualmente possibile e senza slentare.*, *sempre pidnissimo.*, *U.C.*
- System 2:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *pp*, *sempre U.C.*, *al*. Performance instructions: *ten.*, *ten.*, *ten.*, *ten.*
- System 3:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *pp*, *f<sup>o</sup>*. Performance instructions: *ten.*, *ten.*, *ten.*, *ten.*
- System 4:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *f<sup>o</sup>*, *p*. Performance instructions: *ten.*, *ten.*, *ten.*, *ten.*
- System 5:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *cresc.*, *molto cresc.*. Performance instructions: *ten.*, *ten.*, *ten.*, *ten.*
- System 6:** Treble and bass staves. Treble staff has a long slur over it. Bass staff has a long slur over it. Dynamics: *ritard.*, *a tempo.*, *p*, *mf*. Performance instructions: *ten.*, *ten.*, *ten.*, *ten.*

a) This chord should be played with an extremely soft, "velvety" touch, which is promoted by a non-employment of the thumb.

b) By means of the fingering given here the entrance of the second beat marks itself, and no more forcibly than is exactly demanded; whereas by using the thumb such delicate accents are apt to be made coarser. Play the new counter-motive in the right hand with the utmost emotional expression.



This page of musical notation, numbered 477, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The first system begins with a forte (*sf*) dynamic and a tempo marking of *Ad.* (Adagio). It features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a bass line with chords and single notes. A first ending bracket is marked with an asterisk (\*).

The second system includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The right hand continues with intricate patterns, while the bass line features chords and single notes. A first ending bracket is marked with an asterisk (\*).

The third system starts with a piano (*p*) dynamic and a *f* (forte) dynamic. The right hand features a complex rhythmic pattern, and the bass line includes chords and single notes. A first ending bracket is marked with an asterisk (\*).

The fourth system begins with a piano (*p*) dynamic and a *f* (forte) dynamic. The right hand features a complex rhythmic pattern, and the bass line includes chords and single notes. A first ending bracket is marked with an asterisk (\*).

The fifth system starts with a forte (*f*) dynamic and a *sf* (sforzando) dynamic. The right hand features a complex rhythmic pattern, and the bass line includes chords and single notes. A first ending bracket is marked with an asterisk (\*).

The sixth system begins with a forte (*f*) dynamic and a *sf* (sforzando) dynamic. The right hand features a complex rhythmic pattern, and the bass line includes chords and single notes. A first ending bracket is marked with an asterisk (\*).

The musical score consists of six systems of staves. The first system is labeled 'a)' and includes a 'ten.' marking. The second system includes a 'cresc.' marking. The third system includes a 'fp' marking. The fourth system includes a 'cresc.' marking and a 'f dim.' marking. The fifth system includes a 'cresc.' marking and a 'fp' marking. The sixth system includes a 'f dimin.' marking and a 'ten.' marking. The notation is complex, with many notes and rests, and includes a variety of musical symbols such as slurs, ties, and accidentals.

a) The repetition of the bass note in each new measure, instead of at the beginning of every other measure as before, is indubitably owing to a misunderstanding of some abbreviation employed by the Author in his manuscript. Not on account of technical inconvenience, but on account of the aesthetic inelegance resulting from the interruption of the continuous undulatory movement by this repetition, does the Editor reject this pseudo-“classic” misprint.

*a tempo.*

*f*

*sf*

*1.*

*a) cresc. - ff*

*dimin.*

*2.*

*sf*

*sempre più Allegro. quasi trillo.*

*sempre crescendo ed accelerando*


a) Excepting the case in the Finale of the C-minor Symphony (first part), the Editor knows no more unjustifiable compulsion to repetition than this. The whole poem presses to a close; the player, who thus far has striven with all the technical and mental energy at his command to fulfil his task, must now be so near exhaustion, as to be obliged to muster his entire remaining strength in order to meet the demands of the Coda — demands hardly to be over-estimated. If he obeys the repeat, his work will be inferior to the first time (unless he unduly saved his strength before); on the listener the repetition may make a didactic, but in no case an artistico-plastic impression; therefore, let reverence for an extrinsic matter of inattention on the Master's part be saved up for private practice, in which the reproductive musician must always be able to accomplish at least twice as much as is required of him at a public concert.

Presto. (♩ = 92 - 96.)

The musical score is for a piano piece in G major (one sharp) and 3/4 time, marked Presto. The tempo is indicated as 92-96 beats per minute. The score is written for two staves (treble and bass clef). It begins with a key signature of one sharp (F#) and a 3/4 time signature. The first system includes dynamics like *ff*, *sf*, and *p*, and a 'senza Pedale' instruction. The second system continues with similar dynamics. The third system includes first and second endings. The fourth system features a 'più forte. *sf*' instruction. The fifth system continues with '*sf*' dynamics. The score includes various musical notations such as slurs, accents, and fingerings.

a) The two first strokes must always be somewhat detached from what follows; a very moderate, short accent on the first eighth-note in the third and fifth measures (in the second part, where the 8-measure period expands to one of 10 measures, this also applies to the seventh) will add materially to the distinctness of the melody.

b) If a further acceleration be observed from this point to the end, it will be quite in keeping with the continuous pressing toward the close.

c) In consequence of special practice, the Editor finds it easy to pass the thumb under the little finger, or the latter over the thumb. To the fingering  he is opposed on principle, as the fluency of the phrase

and the accentuation of the first tone must suffer from it. Thumb on E and G is awkward, as hampering the motion of the already tired fingers. But B $\flat$  might again be taken with the thumb, provided that appropriate technical exercises had been practised beforehand.

The musical score consists of six systems of staves. The first system shows a treble and bass staff with a key signature of three flats and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, dynamic markings (sf, ff, fff, secco), and performance instructions (a), b). The piece is in a key with three flats and a 3/4 time signature. The notation is complex, with many slurs, ties, and fingerings indicated.

Key markings and dynamics include:

- sf* (sforzando)
- ff* (fortissimo)
- fff* (fortississimo)
- cresc.* (crescendo)
- secco.* (secco)

Performance instructions include:

- a)
- b)

a) Sound *C-F* shrill like a trumpet-call here; at b) like a drum-beat.