

Minuetto.

Moderato e grazioso. (♩=88.)

The musical score is for a Minuetto in 3/4 time, marked 'Moderato e grazioso. (♩=88.)'. It consists of two systems, each with two staves (treble and bass). The first system is marked 'a)' and 'p molto cantabile.' The second system is marked 'b)' and 'f'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc.' and 'dim.'.

a) The slow Minuet is substituted here — (as in the Eighth Symphony, to which occasion offered in the second movement to draw a striking parallel (see Page 358 Note a) — for the Andante or Adagio — for the specifically lyrical movement, in a word, and is peculiarly adapted for displaying the entire scale of deep and tender emotions. The player should avail himself of this opportunity to the utmost, of course without degenerating into unrhythmic sentimentality, and should imbue each individual part with a songful *legato*.

b) The 4 notes of the turn must be played strictly within the value of the fourth eighth-note.

Trio. (♩ = 96.)

a) The Trio (Alternativo) must be taken a trifle faster, and colored— instrumented, as it were— as effectively as possible. Think of a *pizzicato* on the stringed instruments when playing the *staccato* quarter-notes on the weak beat, and let the following half-notes sound as if breathed by the soft-toned wood-wind.

Tempo I. (♩ = 88.)

The musical score is written for piano and consists of six systems. The first system is marked *dolce.* and *a)*. The second system has a first ending marked *1.* and a second ending marked *2.*. The third system has a first ending marked *1.* and a second ending marked *2.*. The fourth system is marked *Coda.* and has a first ending marked *1.* and a second ending marked *2.*. The fifth system is marked *decresc. calando.* and *pp*. The sixth system is marked *pp* and *or: 3/4, 2/3, 1/2*.

a) To lend new interest to the repetition of the first movement, there may be a very gradual intensification in the delivery up to the middle (i.e., the beginning of the second reprise), followed thence to the Coda by an equally gradual anti-climax. The Coda is an epilogue of decided melancholy, the pronounced character of which is calculated to avert a lively, toying conception of the entire movement. The *calando* of the last four measures may be pushed to the extreme limits of audibility.