

Allegretto. (♩ = 138-144.)

dolce a)

sfp

cresc.

p *cresc.*

1. *p* *decresc.*

2. *b) ad lib.* *in tempo*

a) As a technical side-study it might be well to practise the passages in broken sixths by striking them simultaneously

But in doing so, take care not to fall into the habit of sustaining the lower notes, and striking the higher ones later.

b) In view of the precision in notation with which Beethoven wrote his works, the general rule obtains, that after-beats are to be added to trills only where explicitly indicated by the Master. In this place, however, the after-beat appears essential; nevertheless, an individual conception of the entire measure, wherein a certain retardation may seem not inappropriate, must decide the point, as in many other passages.

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano (*p*) dynamic, followed by a fortissimo piano (*sfp*) section. The second and third systems continue the piece with various dynamics and fingering. The fourth system includes a section marked 'a)' with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The fifth system includes a section marked 'b)' with a forte (*f*) dynamic and a repeat sign. The notation includes treble and bass clefs, key signatures, and various musical symbols like slurs, accents, and fingering numbers.

a) An accentuation of the fourth eighth-note will secure a rhythmic animation which appears not unsuited to the character of the figure, and prevents the uniformity in the movement from making an impression of monotony.

b) The given fingering is probably the most convenient with reference to the difference between the white and black keys. For improving the technique it is advisable to practise other fingerings as well, which disregard the former end. E. g.:

Proceed similarly for the right hand.

Ed.

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 1-5. The key signature has one flat (B-flat). The systems are connected by a large brace on the left. The first system has dynamics *poco*, *a poco*, and *cresc.*. The second system has *mf*, *f*, *decresc.*, and *p cresc.*. The third system has *f* and *p*. The fourth system has *cresc.*, *p*, and *cresc.*. The fifth system has *f* and *p*. There are four places marked 'a)' where a rest of imperceptible length is suggested.

a) Before each of the 4 places marked (a) make a rest of imperceptible length, which will also add to the distinctness of the abrupt *piano*. A representation of even the hastiest disquiet in tones ought never to degenerate into breathlessness (for player or listener.)

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The key signature has two flats. The piece concludes with a first ending marked '1.' and a piano (pp) dynamic.

Dynamic markings and performance instructions include:

- p* (piano)
- cresc.* (crescendo)
- sf* (sforzando)
- sfz* (sforzissimo)
- ff* (fortissimo)
- esp.* (espressivo)
- poco slentando ma poco*
- pp* (pianissimo)

a) Before the 'Ima volta' the trill ends in the left hand with an after-beat, (Note (b) on p. 438) and a rest of imperceptible length intervenes before the *pp* entrance of the A-major (Note (a) p. 442). But the second time, before the transition to the 'Pia allegro' the after-beat is omitted, and both measures materially accelerated.

Più Allegro. (♩ = 152.)

The musical score is written for piano in G major, 4/4 time. It consists of six systems of staves. The first system is marked '2.' and includes a first ending bracket. The score features various dynamic markings: *mf*, *f*, *cresc.*, *ff*, *dim.*, and *sf*. Fingerings are indicated by numbers 1-5. Articulation marks like slurs and accents are present. A '2.' is written above the first measure of the first system. A 'b)' is written above the final measure of the first system. A 'c)' is written above the first measure of the fifth system. The score ends with a double bar line and a repeat sign.

a) The dynamic expression marks at the beginning of the Stretta were forgotten by the composer. A twice-repeated climax in *ff* was doubtless intended.

b) Excepting the broken chords marked by slurs, all this is to be played very "detached," special care being taken that the thumb and fifth finger of each hand strike with equal strength, and that the movement in 16th-notes never becomes uneven.

c) It is possible that, by a slip of the pen, the rhythm of this measure was made to resemble that of the following measure instead of that of the preceding one. Comp. third measure before close, in bass.