

a) Andante con moto. (♩ = 100 - 108.)

The musical score is for a piano piece in 2/4 time, marked 'Andante con moto' with a tempo of 100-108 beats per minute. It is divided into three systems. The first system (a) features a right hand with chords and a left hand with a melodic line. The second system (b) continues the melody with slurs and fingering. The third system (c) includes a 'Var. I.' section with a different right-hand part. Dynamics include *p e dolce*, *ten.*, *sf*, *mf*, *dim.*, *cresc.*, and *p*. Fingering numbers are provided for many notes.

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 blemish the wierd harshnesses in the coincident progression of the parts.

p cresc.
ten.
espress.
f
ten.

p
ten.
p

Var. II.
a) p sempre legato.
espress.
fp

cresc.
fp
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: etc.

2. *poco più mosso.*

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

dimin.

f

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.

Musical score for piano, measures 41-50. The score is in G major (one sharp) and 4/4 time. It features a variety of textures including chords, arpeggios, and melodic lines. Dynamics range from *sf* (fortissimo) to *pp* (pianissimo). Performance instructions include *rit.* (ritardando), *cresc.* (crescendo), *rinf.* (rinforzando), *p dimin.* (piano diminuendo), and *ff lunga.* (fortissimo, long). The piece concludes with a double bar line and a key signature change to G minor (two flats).

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.