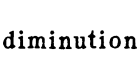


Allegro ma non troppo. (♩ = 132 - 138.)

The musical score is written for piano in 2/4 time. It begins with a treble and bass staff. The first system includes a forte (*ff*) dynamic marking and a 'b)' marking. The second system includes a crescendo (*cresc.*) marking. The third system includes a forte (*f*) dynamic marking and a 'c)' marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A small asterisk (*) is placed below the first system's bass staff.

- 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 key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The first system includes the marking 'dimin.' and 'pp a)'. The second system includes 'b)'. The third system includes 'f' and 'Rw.'. The fourth system includes 'f', 'Rw.', and 'p'. The fifth system includes 'c)', 'mf', 'sf', and 'Rw.'.

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 consists of five systems of piano music. Each system has a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *p*, *sf*, *f*, and *ff*. There are also markings for *cresc.* and *dim.*. Annotations 'a)', 'b)', and 'c)' are placed above specific measures. Measure numbers 1 through 14 are written at the bottom of the staves.

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 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 notation includes complex fingerings (e.g., 1 4, 1 3, 4 3, 2 3 1), dynamic markings (f, f_z, cresc., sf, f dimin.), and articulation marks (accents, slurs). The first system is marked 'a)' and 'f'. The second system is marked 'b)'. The third system is marked 'c)'. The fourth system is marked 'sf'. The fifth system is marked 'f dimin.'.

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 features a grand staff with a treble and bass clef, marked with a forte (*ff*) dynamic and a *Tempo primo.* instruction. The second system includes markings for *calmando poco a poco.* and *dimin.* (diminuendo), with a *pp* (pianissimo) dynamic. The third system shows a *cresc.* (crescendo) marking, a *sf* (sforzando) dynamic, and a *dimin.* marking. The fourth system is marked *p* (piano) and *tranquillo.* The fifth system includes a *cresc.* marking and a *ten.* (tension) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings, as well as fingerings and articulation marks.

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 a *brillante* marking. The second system includes a *p₄* marking in the bass. The third system has a *p* marking in the bass. The fourth system has a *f* marking in the bass. The fifth system has a *più f* marking in the bass. The notation is complex, with many sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5.

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 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. Dynamics include *p*, *mf*, *f*, *ff*, and *dim.* There are also performance instructions like *cresc.*, *p cresc.*, *mf*, *f*, *più f*, *ff c)*, and *m.d.* Some measures are marked with an asterisk and a "Cres." symbol. A bracketed section of eight measures is marked with an "8" and a dashed line. A small diagram labeled "a)" shows a specific fingering arrangement for a passage.

a) The Editor employs and recommends the following arrangement:

The diagram shows a sequence of notes with fingerings. It includes markings for *m.d.* (middle finger), *m.s.* (middle finger), and *sfz* (sforzando).

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.

sempre f^{f} *egualmente possibile e senza slentare.*

sempre pidnissimo.
U.C.

ten. *ten.* *ten.* *ten.*

a) pp f^{f}

pp *sempre U.C.* *al* f^{f}

pp f^{f} f^{f} f^{f}

f^{f} f^{f} f^{f} f^{f}

b) cresc. *molto cresc.*

ritard. *a tempo.* *p* *mf*

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 on the left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings such as *sf* (sforzando), *f* (forte), *p* (piano), and *cresc.* (crescendo) are used throughout. Articulation marks, including accents and asterisks (*), are present on many notes. Some measures include fingerings (e.g., 1, 2, 3, 4, 5) and breath marks (Λ).

The notation includes various musical symbols and markings:

- System 1:** Starts with *sf* and a breath mark (Λ). The first measure has a 1/2 time signature. The system ends with a breath mark (Λ) and an asterisk (*).
- System 2:** Features a *cresc.* marking. The first measure has a 2/4 time signature. The system ends with a 2/4 time signature and a 2/4 time signature.
- System 3:** Starts with *p*. The first measure has a 1/3 time signature. The system ends with *sf* and a breath mark (Λ).
- System 4:** Starts with *p*. The first measure has a 4/2 time signature. The system ends with *f* and a breath mark (Λ).
- System 5:** Starts with *f*. The first measure has a 4/2 time signature. The system ends with *sf* and a breath mark (Λ).
- System 6:** Starts with *f*. The first measure has a 4/2 time signature. The system ends with *f* and a breath mark (Λ).

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is labeled 'a)' and includes a 'cresc.' marking. The second system includes 'cresc.', 'f', and 'dim.' markings. The third system includes 'fp' and 'cresc.' markings. The fourth system includes 'fp' and 'cresc.' markings. The fifth system includes 'fp' and 'cresc.' markings. The sixth system includes 'fp', 'poco slentando', and 'f dimin.' markings. The score is written in a key signature of three flats and a 3/4 time signature.

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

sf

sf

ff

dimin.

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. ($\text{♩} = 92 - 96$.)

The musical score is for a piano piece in G major (one sharp) and 3/4 time, marked Presto. The tempo is indicated as $\text{♩} = 92 - 96$. The score consists of five systems of staves. 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 has a first ending (1.) and a second ending (2. b). The fourth system features a first ending (1.) and a second ending (2. b). The fifth system includes a first ending (1.) and a second ending (2. b), with a *più forte. sf* instruction. The score is marked with various fingerings and articulations.

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 notation is in a key with three flats and a 3/4 time signature. The piece features various musical symbols, including notes, rests, dynamic markings (sf, ff, fff, secco), and performance instructions (a), b). The notation is complex, with many slurs, ties, and fingerings indicated.

System 1: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

System 2: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

System 3: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

System 4: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

System 5: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

System 6: Treble and bass staves. Treble staff has a series of eighth notes. Bass staff has a series of eighth notes with a *sf* marking. There are asterisks (*) under the bass staff.

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