

b) Lebhaft. Marschmässig. ($\text{♩} = 80$)
Vivace alla Marcia.

c)

b) As in Sonatas Op. 109 and 110, the continuity of the several movements cannot be interrupted by a considerable pause without weakening the psychological connection apparent in their very contrast. The direction "alla marcia" implies, as Herr von Lenz rightly observes, a requirement of vigorous and inflexible energy, especially with regard to the rhythmic execution.

c) The Editor unhesitatingly assumes all responsibility for the arbitrary correction of the fourth eighth-note A in the higher inner part to an after-striking 16th-note coincident with the other parts;—likewise for the radical modifications of the phrasing, which in all former editions was teeming with careless errors pervertive of the sense.

The musical score consists of five systems of staves. The first system begins with a *fp* (fortissimo piano) dynamic and includes a *cresc.* (crescendo) marking. The second system features a trill marked 'a)' and a *sf* (sforzando) dynamic. The third system includes a *p* (piano) dynamic and a *cresc.* marking. The fourth system includes a *mf* (mezzo-forte) dynamic and a *fz* (forzando) marking. The fifth system includes a *pocchissimo ritard.* (very little ritardando) and *dim.* (diminuendo) marking, followed by a *b) a tempo.* (back to tempo) marking and a *sempre legato.* (always legato) instruction. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. Fingerings are indicated by numbers 1-5.

- a) The trills in this measure and the next but one must begin on the auxiliary, if the player does not prefer to change them to inverted mordents.
- b) The composer's direction, to make the organ-point Db sound on audibly through 4 measures by raising the dampers, has the disadvantage, it is true, of confusing the effect of the parts in canon; but here, as often elsewhere, secondary considerations must be sacrificed to essentials – the latter being here the sensuous tonal effect.

The musical score is written for piano and voice. It features a variety of musical elements including:

- Dynamic markings:** *pp*, *poco cresc.*, *più cresc.*, *sf*, *ff*, *p*, *dolce*, *cresc.*, *fp*, *fz*, *Fine.*
- Performance instructions:** *a)* and *b)* are placed at the end of the score.
- Notation:** The score includes notes, rests, triplets, and various fingerings (e.g., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5).
- Rehearsal marks:** *a)* and *b)* are placed at the end of the score.

a) The third triplet in the accompaniment must not coincide with the 16th-note in the Soprano. We embrace this opportunity to advise an exact observance of the distinction between dotted eighth-notes and eighth-notes accompanied by a 16th-rest.

b) In all probability the hold is meant to apply only to the close (after the second repeat).

(♩ = 72) *sempre espress.* 555

a) *p* *dolce*

cresc.

sopra la sin.

p dolce.

cresc.

b)

c) *f dim.*

a) Whoever can see in this canon nothing but an ingenious "mathematical" combination, and is unable to warm to the melodic grace of its charming arabesques, will do well to abstain altogether from playing it.

b) The phrasing added by the Editor mitigates, if exactly observed, the so-called harshnesses of the various "in-harmonic relations" so as to make them imperceptible. The measure before the re-entrance of the theme demands, in particular, a special study in style.

c) Here, too, the Editor begins the trill on the auxiliary G, at the same time imagining the preceding G^b enharmonically changed to F[#]. Executed thus:  it would sound somewhat dry.

cresc.

f *dim.* *pp* *sempre pp* *molto tranquillo.*

pp *cantabile.* *poco cresc.*

poco accel. *più cresc.*

Marcia da Capo al fine senza replica.

The musical score consists of four systems of piano music. The first system (measures 556-559) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 560-563) includes dynamic markings such as *f*, *dim.*, *pp*, *sempre pp*, and *molto tranquillo.*. The third system (measures 564-567) is marked *pp* and *cantabile.*, with a tempo change to *poco cresc.*. The fourth system (measures 568-600) includes *poco accel.*, *più cresc.*, and concludes with the instruction *Marcia da Capo al fine senza replica.*. The score is written in a key with two flats and includes various musical notations such as slurs, ties, and fingerings.