

Allegro. $\text{♩} = 120.$
Geschwind, doch nicht zu sehr, und mit Entschlossenheit.
 (Quick, yet not too much so, and with resoluteness.)

c) The earlier editions have a $\sharp$ over the trill. This absolutely inexplicable freak has been expunged, and with reason, in the new Härtel Edition. Why, in the most positive A-major, the minor ninth of the dominant chord!

d) In order to mark the entrance of the thematic auftakt with fitting energy, the trill should cease earlier, while an eighth-rest is inserted instead of the dot. As the tempo admits of no greater number of trill-beats

than are yielded by triplets of 16th-notes, at most, the execution would be: 

e) Prolong the hold to either the double or quadruple time-value of the sustained note. The choice is left to the player's taste; a prolongation of the listener's suspense appears not inappropriate at this point.

The musical score is written for piano and consists of six systems of grand staves. The key signature is G major (two sharps). The notation includes various dynamic markings such as *p*, *mf*, *f*, *sf*, *cresc.*, *decresc.*, and *ten.* (tenuendo). There are also articulation markings like accents and slurs, and fingerings are indicated by numbers 1-5. The score includes many slurs, ties, and complex rhythmic patterns. There are also some markings like "Rd." and "*" below the staves.

a) Even in the specifically humoristic, or at least merry, *Allegro* movements of Beethoven's last period there occur lyrical melodic passages, which demand a wellnigh glowing, passionately aspiring interpretation. The intensification (through 16 measures) commencing here, must be brought out with a warmth such as can, unhappily, not be learned from violinists of the German school, but assuredly from those of Belgium or France.

The musical score consists of five systems of staves. The first system includes markings for *animando.* and *tranquillo.*, with dynamics *sf* and *p dolce.*. The second system includes *pp*, *f*, *p*, and *mf*, with a marking *a)* and *Viro.*. The third system includes *mf*, *p cresc.*, and *al(♩ = 132.)*. The fourth system includes *f*, *fp cresc.*, and *ff*, with a marking *b)*. The fifth system includes *ten.*, *p*, *pp*, *f*, and *pp*, with a tempo marking *(♩ = 120.)* and first/second endings.

a) For obtaining a better *legato* in the right hand, the right-hand inner part is given to the left hand.

b) To facilitate its execution, we have divided the first figure into two parts. True, the following

division , which is more difficult in fingering, would be preferable, as after the chord the hand can be lifted quite unnoticeably.

Molto tranquillo.

cantando.

poco ritard. a)

a tempo.

p *pp* *ff*

b) tr *c)* *pp* *sempre pp*

a) Prolong the hold at least:

b) This trill must always begin on the principal note, otherwise the progression would be weakened by blurring. Execution:

c) Without a thorough theoretical knowledge of the nature of the fugue, a correct performance of this fugue is just as little to be expected as in the case of a Bach fugue. Among reproductive musicians the pianist is the one of whom the mature development of a sense for and mental grasp of musical polyphony is chiefly expected. A careful analysis should precede the preliminary technical study of this (or any) fugue. Such a "work of anatomization" offers no special difficulty in this case, neither does the Editor propose to teach, in these Notes, what any manual of fugue or the oral instruction of a trained piano-teacher can impart to the pupil. Good instructions in pianoforte fugue-playing, on the technical side, are given by Carl Czerny in his "Kunst des Vortrags" (Part IV of the Pianoforte Method, Vienna, Spitta), in Chap. iv, page 122, etc. But do not adopt the incomprehensible and wrong maxim of Czerny touching the inadmissibility of the *staccato* in fugue-playing. Precisely by employing all varieties of touch, one arrives at that plastic exposition of the subject-matter, that transparent presentation of the artistic weft, which render them intelligible to the hearer; and a suitable employment of the *staccato* will make it oftener possible to mark, for instance, the entrance of the principal theme in an inner part without having recourse to that "splendid ponderosity" which is apt to diffuse such an unaesthetic odor of the handicraft over the performance.

The dispute among the music-makers (which is not only bootless, but sometimes actually hurtful to art) concerning the superiority of the Bach fugue to the Beethoven fugue, is touched upon here merely that we might express our opinion on the latter in one word.

In Beethoven the fugue-form is equivalent to that which all the music is in Wagner's musical dramas; not the aim, but the final and highest means for the intensification of expression. Hence the impassioned and (one might say) electric character of the Beethoven fugue, which in no way attempts to compete with the objective, "purer," classical beauty of form of the Bach "fugue-for-its-own-sake." (The grasping of this character naturally increases the player's technical task very materially, while on the other hand it decreases these difficulties, if one's whole soul be in the work, by bringing into play the "higher faculties.") With the closing fugues in Sonatas Op.106 & 110, wherein the poet reveals himself in new splendor, we shall have an opportunity of adding various details to these general remarks.

c) Execution as at a).

a) *tr*

b) *cresc.* *ten.* *energico sempre mf* *cresc.*

c) *ten.* *ten.*

d) *poco stringendo* *ten.* *fz* *sf* *p* *cresc.* *f* *sf*

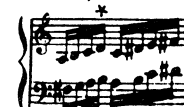
a) Execution:

b)

c) The quarter-notes beginning each measure and alternating between the higher and lower right-hand part, must not be treated like eighth-notes. Hence our fingering, which is to a certain extent not "proper for the piano," and which, besides, in polyphonic pieces, cannot be supplanted by the "proper" Clementi-Czerny fingering without prejudice to a characteristic interpretation.

d) The Editor will merely suggest, that a slip of the pen may have occurred here, and that a different reading, more in consonance with the general development of the motive, may have been intended,

namely:



a) The second half of the measure was quite evidently intended to be the same, on the lower staff, as two measures later on the upper staff.

b) The double augmentation of the theme in the bass over the sustained tone

Tempo I.

ff *con tutta la forza.* *sf*

ten. *ten.* *mf* *p* *espr.*

a) *mf* *p* *p dolce poco espressivo.* *b)* *p* *ma marc.*

p *cresc.* *simile.*

p dolce. *grazioso* *Pw.*

a) These holds may be prolonged still more than at the beginning of the Finale, as the impassioned intensification of this fugued movement makes the advent of an extended pause appear desirable for player and hearer alike.

b) This running passage must never be played dryly and without expression; consequently a slight increase and decrease of power should accompany each rise and fall of the figure. Of course, one should beware of an exaggeration in this shading, which so readily inclines to sentimentality or unrest.

c) The foregoing Remark is also applicable here, "cum grano salis."

d) Though the fingering  requires more skilful fingers, it renders a closer connection of the melody-notes possible.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

System 1: The first system begins with a treble staff featuring a melodic line with slurs and fingerings (1, 2, 4, 2, 1). The bass staff provides harmonic support. A *cresc.* (crescendo) instruction is present in the bass staff.

System 2: The second system continues the melodic and harmonic development. It includes a *stringendo.* (stringendo) instruction in the bass staff.

System 3: The third system features a *ff* (fortissimo) dynamic in the bass staff, followed by a *p dolce.* (piano dolce) instruction. The tempo is marked *a tempo e tranquillo.*

System 4: The fourth system includes a *Vivo.* (Vivo) instruction in the bass staff. The dynamics range from *p* (piano) to *f* (forte).

System 5: The fifth system features an *accel.* (accelerando) instruction in the bass staff, followed by a *cresc.* (crescendo) instruction.

System 6: The sixth system begins with a tempo marking of $(\text{♩} = 132.)$. It includes a *p cresc.* (piano crescendo) instruction in the bass staff, followed by a *fp cresc.* (fortissimo piano crescendo) instruction.

The musical score is written for piano and consists of six systems of staves. The notation includes various dynamics (ff, ff, pp, p, mf, p, dolce, espress.), articulations (staccato, tenuto), and tempo markings (Tempo I., ritard., Quasi Tempo rubato., ritornando al Tempo giusto.). Fingerings and breath marks are indicated throughout. The key signature is D major (two sharps).

- a) All notes not expressly provided with *staccato*-dots must be sustained to their full time-value.
- b) Here the fundamental harmony must not be conceived as F#-minor, but as D-major (later as D-minor).
- c) The conception of the first 8 measures of the Coda, as if they were a humorous menace to the hearer that he may expect a repetition of the *fugato* (such being the Editor's practice in playing them), should not be misconstrued as frivolous. There is another reason—namely, the plastic (i.e., leading to the final satisfaction of the ear) exposition of the re-transition to the principal key—for recommending a certain delay, causing the hearer to feel a suspense which is ended only by the reminiscent return and development of the *cantabile* phrase from the first section of the Finale.
- d) The requisite of wellnigh exuberant grace, with which the episode here beginning should be performed, cannot be taught—theoretically.

The musical score consists of five systems of piano music. The first system includes a quintuplet marked 'a)'. The second system has a piano part marked 'pp' and 'sotto la mano destra.' The third system has a piano part marked 'pp' and 'dim.'. The fourth system has a piano part marked 'pp' and 'ritardando.'. The fifth system has a piano part marked 'ten.' and 'c)'.

a) There is not time to play a quintuplet. The Editor suggests either  or , which latter reading is preferable as commencing the embellishment with the principal note.

b) The bass figure is to be regarded only as a transcription, in piano-style, of the orchestral tremolo , despite its thematic origin.

c) A correct execution of the preceding *ritardando*, ending in an almost complete stoppage of the movement, will be materially promoted by comparison with the *morendo* closes of various of Beethoven's orchestral movements. The closest analogy is supplied by the close of the Rondo in the Fourth Symphony (Bb-major).