

Scherzo.
a) Assai vivace. (♩ = 80.)

583

The musical score is for a Scherzo in 3/4 time, marked 'Assai vivace' with a tempo of 80 beats per minute. It is written for piano and consists of six systems of staves. The score includes various musical notations such as notes, rests, and fingerings. Specific markings include 'cresc.', 'p', 'f', 'dim.', 'pp', and 'ppp'. The score is divided into sections labeled b), c), and d).

a) The metronomic marking ♩ = 80 is by the Author himself, as Czerny testifies. In the Editor's opinion the piece loses none of its animation by taking it somewhat slower (say ♩ = 66), while the performance gains decidedly in distinctness.

b) The prescribed change of fingers is necessary from rhythmic reasons; the initial difficulty is richly repaid by the infallible confidence attained by the player who familiarizes himself with it.

c) These two strokes are important from their thematic significance. Before practice, the player should thoroughly familiarize himself with the rôle they play in the movement, likewise with their ethereal whisperings in the Trio and their rioting in the Coda.

d) See that the left hand brings out the bass skip:  as distinctly as possible.

a) The Editor has exhibited the canon at the octave by means of small notes in the upper staff. As a matter of course, all notes coinciding with steps of the melody in this movement, which for the rest must be played with the utmost tranquillity and evenness, should receive somewhat stronger emphasis. The difficulties of even a merely *correct* execution (let alone a *fine* one) of this middle movement are the more formidable, the less they appear on the surface. Begin study in the very slowest tempo at first prac-

tising the canon without the figuration, to begin with:

For the more sensitive class of players a new task presents itself when the technical difficulties are all mastered, demanding not only independence in the hands of each other, but also great self-control; namely, the imitation of the dynamic shading of the theme. The *crescendos* and *diminuendos* must not be brought out simultaneously in both hands, but always a measure later in the right hand than in the left. We have abstained from marking these shadings in detail (they may be read "between the lines") in order not to overload the text.

b) The *pianissimo* strokes (comp. Note c) on p. 583) must be played very light and short, "quasi pizzicato," perhaps with the soft pedal, whose use seems proper, besides, in the whole episode. The character of the instrument employed is the decisive factor in such questions of tone-color.

Prestissimo.

Tempo I.

mf *p dol.* *cresc.* *f* *ten.* *cre - scen - do.* *f*

a) This alternation of the hands prescribed in the original, though very convenient at the beginning in executing this passage, is fully as inconvenient at its close; the Editor therefore prefers to let the right hand run up uninterruptedly to the final note.

b) This tremolo contains a latent thematic reference, which the Editor apprehends as follows:

in accordance with which he sanctions the following variant:

c). When playing this Sonata in public it might have a good effect to repeat the Scherzo and Trio at this point. Such is the Editor's practice with the Intermezzo of Sonata Op. 110. It may excite surprise, that just the lengthiest Scherzi of Beethoven, e. g., in the Trios Op. 70, No 2, and Op 97, contain a double repeat; whereas the very materially shorter Scherzi of other works, the imparting of which to the hearer would be so greatly assisted by a "Da Capo," lack this direction. In case one aims at an effect satisfactory to the hearer, this liberty on the Editor's part will hardly meet with disapproval—the less so, because in the present case, for instance, there need be no fear of "protraction."

The musical score is written for piano and consists of six systems of staves. The first system shows a complex texture with many fingerings indicated above the notes. Dynamics include *mf*, *p ten.*, *mf*, *dimin.*, and *pp*. The second system continues with *pp*, *cresc.*, and *f*. The third system features *p* and *dimin.*. The fourth system has *pp* and *cresc.*. The fifth system includes *f*, *p*, and *dimin.*. The sixth system begins with *dolcissimo.* and *un poco ri - tar -*, followed by *pp*, *dàn - do cre -*, and *cen - do.*. The tempo marking *Presto. b)* appears above the final system. The bass line in the first system is marked with *U.C.* (Unaccompanied).

a) "Variatio delectat!" Do not correct this (admittedly rather "grating") bass passage into harmony with the smoother version in the first part. Even Beethoven's caprices are always to be respected, and his divergences in repetitions must not be regarded as simply accidental or arbitrary. In this reprise the whole Scherzo assumes a more "demonic" character, which reaches its climax in the Coda, and leads to a recognition of the aesthetic continuity of the separate parts of this Sonata.

b) *Presto* — i. e., a preparatory *molto accelerando* in the first two measures, the *presto* then entering.

Tempo I.

The musical score is for a piano piece in B-flat major, marked 'Tempo I.'. It begins with a forte (*f*) dynamic. The first two measures are marked *f*, followed by a section marked *più f*. The tempo is marked 'Tempo I.'. The score includes various musical notations such as chords, single notes, and rests. Dynamics range from forte (*f*) to pianissimo (*pp*). There are also performance instructions like 'a)' and 'b)'.

- a) The fundamental B $\flat$ in the left hand must be more strongly accented than the fifth in the right hand lying below it. The player, ever critical of his own performance, must judge the proper difference of touch by ear.
- b) Resist the temptation to bring in a *ritardando* at the close. The theme must vanish like a spectral vision.