

Adagio sostenuto. (♩ = 92.)

Appassionato e con molto sentimento.

d) *Una corda mezza voce.*

c) On very sonorous pianos the tempo may be taken still slower. The direction "appassionato e con molto sentimento" must be followed throughout; its correct observance can be taught only practically (orally). In scarcely any other of the Master's compositions is such a devotional, reverent self-abandonment required in order to do justice to its sorrowful sublimity. Here "piano-playing" ceases; whoever is unable to lend soulful "speech" to his instrument, should content himself with reading.

d) What pregnancy the composer would have imparted to this introductory measure—its thematic import is manifested in the so-called episode, in the middle, and before the Coda—is shown by the well-known circumstance, that he had it inserted by his pupil Ries after he had delivered up the manuscript,—and surely not merely for introducing the transition from Scherzo to Adagio. Herr von Lenz, in his critical catalogue of Beethoven's works (Part IV, pp. 41-44), has some very apt remarks on this point.

The musical score consists of five systems of staves. The first system includes markings for *pp*, *a)*, and *marc.*. The second system includes *cresc.*, *p*, and *marc.*. The third system includes *pp*, *c) sostenuto sempre.*, and *ten.*. The fourth system includes *rit.*, *Un poco più agitato.*, *cresc.*, *tutte le corde.*, *d)*, and *con grand' espress.*. The fifth system includes *p cresc.*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 6/4. The piece is marked with 'pp' (pianissimo) and 'cresc.' (crescendo). The notation includes fingerings (1-5), articulation marks (accents, slurs), and performance instructions like 'sostenuto sempre' and 'con grand' espress.'

- a) The D in the bass is not to be conceived as the root of a $\frac{6}{4}$ chord, but as a veiled form of the G-major triad, which would be too decided in effect for the twilight of the mood. Compare herewith the entrance of the theme in the Adagio of the string-quartet Op. 127. Indeed, the leading of the bass in Beethoven's later works should never be traced with an eye to its *harmonic* import, but to its *contrapuntal* (i.e., melodic) significance.
- b) Similarly this D^1 is not to be viewed as the root of a major triad, but as a suspension before $C^{\sharp}$.
- c) Strive to the utmost to avoid arpeggiating these spread tenth-chords; the tone-color ought to imitate the character of a *pianissimo* by the trombones.
- d) The *staccato* in the accompaniment must not be exaggerated, nor should the hand playing it be lifted too high.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a *cresc.* marking and a *pp* (pianissimo) marking. It includes triplets and fingerings such as 5 1 2 1 4 3 4 and 1 1 3 1 8 4 1 3 4 2 3.
- System 2:** Continues the melodic development with triplets and fingerings like 2 3, 1 3 4 3, and 5.
- System 3:** Includes a *p* (piano) marking and a *a) cresc. poco a poco.* instruction. It features a *più cresc.* marking and a *ritard.* (ritardando) marking. Fingerings include 2 4 5 3, 4 5 4, and 5 4 3.
- System 4:** Starts with a *p espress.* (piano, expressive) marking and a *b)* section. It includes a *cresc.* marking and fingerings like 2 5, 1 3, 4 5, and 1 3.
- System 5:** Features a *molto espr.* (molto expressive) marking and a *f* (forte) marking. It includes a *ritard.* marking and a *dimin.* (diminuendo) marking. Fingerings include 1 2, 1 2, and 1 2 3 4.

a) This *crescendo* may be combined with a slight animation of the tempo. At the abrupt "*piano*," however, tranquil uniformity must again prevail.

b) The inner parts, and their imitations of the soprano, ought to be performed with even more expression than the latter itself.

Molto tranquillo.

a tempo. dolce marcato e sostenuto.

The musical score is written for piano and consists of four systems of staves. The first system is marked *p a* and includes fingerings 1, 5, 4, 3, 4, 5, 4. The second system is marked *b)* and includes *espr.* and fingerings 3, 2, 1, 2, 3, 4. The third system is marked *c)* and includes *p*, *cresc.*, and *legatissimo sempre.* with various fingerings. The fourth system is marked *d) una corda.* and includes *pp* and fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1.

a) The general direction "con molto sentimento" heading the entire movement, should also be extended to all the comparatively unimportant accompaniment-figures, none of which ought to be played off dryly, coldly, or indifferently in any degree. This applies especially to the present (viola-like) figure,

whose proper phrasing may be indicated thus: 

b) The above Note also applies to the execution of this figure in undulating triplets; it must be "sung" expressively.

c) Without prejudice to the *crescendo* extending through nearly 4 measures, each separate figure should be played *crescendo* in rising and *decrescendo* in falling, and this never simultaneously in both hands, but alternately, conformably to their imitative character.

d) The employment of the soft pedal must commence precisely where it is indicated by the Author; the passages affected should sound "like strains from another sphere."

The musical score consists of four systems of piano music. The first system features a complex texture with multiple voices, including a prominent bass line with triplets and sixteenth notes. Markings include *espr.*, *cresc.*, *tutte le corde.*, *dimin. - corde.*, *pp*, and *p dimin.*. The second system continues the texture with *ppp* markings. The third system introduces *tutte le corde. cresc.* and *pp una corda.*. The fourth system concludes with *cresc.* and *pp*. The score is rich with fingerings, slurs, and articulation marks, indicating a highly technical and expressive performance.

a) The Editor plays the bass figure  like a triplet , as the two 32nd notes might lend it a somewhat angular effect.

b) This B-major triad should not be conceived as a dominant chord. In fact, a prolonged delay on the same is advisable. The E-minor chord of the sixth in the next measure ought to sound—however natural the succession—almost like a foreign harmony. The magical light of the B-major must suddenly expire; the intended effect is attainable by a proper use of the pedals.

c) The Editor plays this bass passage in octaves—of course, so far as the prescribed *crescendo* permits, with a very suave *legato* touch.

d) Here the introductory measure of the Adagio reappears for the first time, and 4 measures later in the right hand likewise;—though with a very gentle touch, the motive must be well marked, because the counter-theme in the other hand attracts the attention of the ear in a still greater degree.

e) The actual melodic outline, divorced from the rhythmic transcription, is 

The musical score consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *cresc.*, *f*, *sf*, *pp*, *dimin.*, and *smorzando* are used throughout. Performance instructions include *(sotto)*, *tutte le corde*, *una corda*, *espressivo*, and *poco a poco tutte le corde*. Fingerings are indicated by numbers 1-5. Ornamentation is marked with an asterisk (*). A section labeled 'a)' begins in the second system, and 'b)' begins in the fourth system. The score concludes with the instruction *sempre con portamento*.

a) However conformable the series of "false relations" beginning here may be to the character of anxiety marking this transition to the variation of the principal motive, the player should still be heedful to mitigate its asperity by diversity in the coloring of his touch.

b) A perfect interpretation of the truly supernal beauty of this thematic metamorphosis cannot be thought of except after a complete assimilation of the minutest details. First of all, let the player compare the variation, measure by measure, with the original setting of the theme. Before these peerlessly soulful arabesques have been thoroughly learned by heart — memorized so that no slip is possible — a correct and intelligent (i. e., in this case, beautiful) rendering is out of the question. As a helpful parallel study we recommend the variations in the Adagio of the Ninth Symphony (in Liszt's piano-arrangement), which are more easily intelligible, inasmuch as they breathe a less "ascetic" sublimity.

sempre legato.

sempre cresc. dimin. cresc.

molto espressivo.

dimin. - cresc. dimin. -

un poco agitato.

calmato.

cresc. - p cresc.

cresc. dimin. pp

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as slurs, ties, and fingerings. Dynamics and performance instructions are written below the staves, including *sempre legato.*, *sempre cresc. dimin. cresc.*, *molto espressivo.*, *dimin. - cresc. dimin. -*, *un poco agitato.*, *calmato.*, *cresc. - p cresc.*, and *cresc. dimin. pp*. There are also asterisks (*) and a double asterisk (**) marking specific measures. The score is a single page from a larger work, as indicated by the page number 594 in the top left corner.

The image displays a page of a musical score, likely for a piano and voice. The score is written in a key signature of three sharps (F#, C#, G#) and consists of five systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment (bass clef). The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings such as *ppp*, *p*, *mf*, and *pp*. The score includes vocal lines with lyrics: "ri - tar - dan - do." and piano accompaniment. The score is marked with various dynamics and articulations, including *ppp*, *p*, *mf*, *pp*, *Una Corda*, *legato*, *ten.*, and *tar*. The score is marked with various dynamics and articulations, including *ppp*, *p*, *mf*, *pp*, *Una Corda*, *legato*, *ten.*, and *tar*. The score is marked with various dynamics and articulations, including *ppp*, *p*, *mf*, *pp*, *Una Corda*, *legato*, *ten.*, and *tar*.

- a) The player must not yield to the temptation to produce an "heroic" bass effect. The octaves must be played sonorously and very sustainedly, yet as if stealing on with ghostly lightness. Let the thumb strike a trifle stronger than the fourth and fifth fingers.
- b) The *ritardando* beginning here and extending through six measures may be carried at least so far, as to give the 16th -notes the time-value of eighths.

a tempo.

tutte le corde. *p* *più cresc.*

con grand' espressione. *ff*

molto cresc.

molto espressivo.

poco animando. *cresc. poco a poco.* *più cresc. - f - ff* *a tempo.* *p espressivo.*

a) Execute the trill animatedly, and with the after-beat E³-F³ (not E³).

b) The Editor plays chromatically, in imitation of meas. 35:



The musical score consists of several systems of staves, primarily in treble and bass clefs. The notation includes complex fingerings (e.g., 4 3 5 4 5, 1 2 3, 4 3 2, 1 2 3 4 5) and various musical markings:

- cre - scen -* (across the top system)
- ten.* (multiple instances)
- molto espr.* (moderately expressive)
- ritard.* (ritardando)
- a tempo.* (return to tempo)
- f* (forte)
- sostenuto.* (sustained)
- espr.* (espressivo)
- legato possible.* (legato possible)
- cresc.* (crescendo)
- p* (piano)
- ten.* (multiple instances at the bottom)
- a)* (at the end of the bottom system)

The notation is dense with notes, slurs, and articulation marks, indicating a technically demanding piece.

a) Modifications of the fingering, in order to obtain a closer *legato*, are left to the player's stretching-capacity. The Editor's fingering is calculated for average hands, which must, however, have acquired special dexterity in sliding the thumb.

The musical score consists of six systems of staves. The first system shows a treble staff with a *cresc.* marking and a bass staff with *ten.* markings. The second system includes *pp una corda.*, *cresc.*, *tutte le corde. p*, and *dimin. pp*. The third system features *dimin.*, *pp una corda.*, and *pp*. The fourth system has *poco cresc.*. The fifth system includes *c) pp*, *d) tutte le corde.*, *pp una corda.*, and *pp*. The score is marked with various dynamics, articulation, and fingerings throughout.

a) In the parallel passage, first part, a *diminuendo* is directed in the second half of the measure before the entrance of the abrupt "*piano*." Beethoven's shading in minutiae is never stereotyped or mechanical. Besides, this "second subject," at its repetition in F#-major, has a more enthusiastic character than the first time in D-major.

b) The slurs necessary here are wanting in all former editions.

c) The tempo, after an appropriate *ritardando*, may be taken extremely slow, as if the composer wished to close the movement with these two chords. In the new Leipzig edition the last eighth-note is wrongly given as A $\sharp$ instead of C.

d) The transition to B-minor must be played with a certain vehemence; the reëntrance of the motive from the oft-mentioned introductory measure, on the other hand, with great tranquillity and dignity.

poco rit. a tempo.

cresc.

tutte le corde.

p

cresc.

f

e più f

ff

a) All editions have  instead of the above reading. We consider this G⁴ a slip of the pen in the manuscript; it is totally un-Beethovenish, actually coarse, inasmuch as it renders the ensuing entrance of the G-major triad lustreless and colorless by anticipating the tonic.

b) The following *crescendo* must be executed with all possible display of power and sonority; to this end, a very slight acceleration of the movement might be allowed.

c) The change of fingers, prescribed by the Author himself, must not be taken for a mere fanciful expedient for realizing an æsthetic aim. The tone F³# must be softly, yet perceptibly, struck again after the tie. This effect of touch, the technical term for which is "Bebung" (balancement), was, it is true, far more convenient of execution on the pianos of the last century, which had the further advantage over our modern instruments of possessing a twice-graded shifting-pedal (the gradations *una corda*, *due corde*, *tre corde*, on which Beethoven counts especially in this piece, must now be supplied by dynamic resources of technique); — yet it is by no means impossible for players with a "psychical" touch. This direction is somewhat more difficult to follow in the Finale of Sonata Op. 110.

d) A short pause here appears to the Editor absolutely necessary, to prepare an effective entrance for the succeeding farewell greeting of the principal theme.

The musical score consists of five systems of piano music. The first system (measures 1-4) is marked 'a) una corda.' and 'rit.'. The second system (measures 5-8) is marked 'molto rit.'. The third system (measures 9-12) is marked 'a tempo.'. The fourth system (measures 13-16) is marked 'cresc. - tutte le corde.'. The fifth system (measures 17-20) is marked 'f' and 'tranq. dim.'. The sixth system (measures 21-24) is marked 'pp' and 'una corda.'. The seventh system (measures 25-28) is marked 'p' and 'pp'. The eighth system (measures 29-32) is marked 'ppp' and 'tutte le corde.'. The score includes many fingerings, slurs, and dynamic markings like 'sosten.', 'ppp', and 'tutte le corde.'.

a) The necessity for a radically different style of executing the theme at this juncture is self-evident. It is no longer agonizing sorrow that seeks utterance, but an emotion akin to benumbed, tearless resignation. Vary the dynamic shading as little as possible; a sustained and singing execution of the prescribed *ritardando* is sufficient.

b) On the other hand, the following Epilogue must be played with the utmost expression.

c) If the left hand cannot strike these notes simultaneously, let the right hand take the highest tone A# the first time. Strive to the utmost to avoid an involuntary arpeggio; here it would produce an undignified effect,—and these various closing chords should lend to the magical charm of the entire Adagio as full an after-effect as possible.