

a) *Largo*. (♩ = 76.)

b)

dolce. *espr.* *rit.*

dolce.

Un poco più vivace. (♩ = 88.)

p

Tempo I. (♩ = 76.) Allegro. (♩ = 112.)

c) *p* *mfz* *fp*

cresc.

a) The *Finale* may follow the *Adagio* without pause. This introductory strain, at least, stands in closer æsthetic relation to what precedes than to what follows it.

b) The Editor considered a new and more perspicuous presentation of the text, with an exacter rhythmic division, needful, in order to do away with the oft-experienced helplessness of most players and the absurdly arbitrary performances resulting.

c) The length of the hold seems most naturally measured by the following notation:

* The last 16th-note equals in value the prescribed 32nd-note in the *aufтакт* of the *Tempo primo*.

The musical score consists of four systems of music for piano. The first system is marked **Tempo I. (♩ = 76.)** and includes markings for *ten.*, *fz.*, *p*, *ten.*, and *largamente.* The second system is marked *a tempo.* and includes markings for *crescendo ed*. The third system is marked *accelerando molto.*, **Prestissimo.**, *ritardando dim.*, and *pp sin al*. The fourth system is marked **Allegro risoluto. (♩ = 138.)** and includes markings for *pp*, *cresc.*, *f*, *ff*, *sf*, and *p*. The score includes various musical notations such as triplets, sextuplets, and trills, as well as dynamic markings like *fz.*, *p*, *ff*, *sf*, and *pp*.

a) A sextuplet is called for; this must therefore be played  i.e., as if it were a triplet of eighth-notes — a rhythmical continuation of the second half of the foregoing measure.

b) The length of the trill depends on the increase and decrease in the tone-power which the player desires to employ in its execution. In the Editor's opinion it may be considerably prolonged; in fact, the whole introduction with its beginnings and endings, can be performed very freely and phantastically, taking care, however, to preserve a strong rhythmic effect.

c) Czerny's preliminary exercise  is recommended for players whose sense of rhythm is dull.

d) The sole aim of the *ritardando* is the tranquilization of the *prestissimo* movement to the tempo of the *Allegro risoluto*.

e) These trills must begin on the principal note and finish without an after-beat; the latter, indeed, is admissible in Beethoven only where explicitly indicated. As the leap cannot be effected from the dissonance of the auxiliary, the principal tone must be repeated at the close instead of an after-beat, whence a quintuplet or septuplet results, the smooth execution of which requires special study.

f) The first 16th-note is to be regarded as a tied note, for which it is best to substitute a 16th-rest in order to lend renewed energy to the ensuing run.

a) *Fuga a tre voci, con alcune licenze.*

The musical score is written for piano and voice. It consists of four systems of staves. The first system shows the piano introduction with a forte (*f*) dynamic and a *sforzando* (*sfz*) accent. The voice part enters with a soprano line marked *(sopra)*. The second system continues the piano part with a *crescendo* (*cresc.*) marking. The third system features the voice part with a *f* dynamic and a *sforzando* (*sf*) accent, and the piano part with a *crescendo* (*cresc.*) marking. The fourth system shows the piano part with a *crescendo* (*cresc.*) marking and a *transcendental* (*transcendental*) marking.

a) The times are happily past wherein this Finale was deemed a "non plus ultra" of technical difficulty, and "classical" piano-virtuosi could win ephemeral fame by performing it in concerts. Nevertheless, the task before the player— to give an interpretation of plastic beauty, i. e., first of all a perfectly *intelligible* one— is no mere "play," despite all the technical acquirements which have now facilitated it. Apart from the necessity of analyzing the movement, to begin with, scientifically as a "fugue," it is advisable to practise separately not only the part assigned to each hand, but each individual part (the fugue is in 3 parts). A characteristic performance both of the principal theme and of the various counter-themes is of the first importance. As regards the former, the shading added by the Editor to the original should be consistently followed at each repetition. By detaching the first quarter-note in measures 2, 3, and 4, with a sharp accent, and letting the succeeding running passage enter *piano* every time, the main points for a distinct recognition of the theme will be observed.

b) This figure must be played each time with melodious, ingratiating expression. Only the player is at fault if the piece gives the impression of dry brain-work and unemotional cleverness.

c) The unusual fingering aims at forcing the detachment of the first eighth-note.

d) From here onward the counter-theme must be played very singingly, almost "transcendently."

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like *sf*, *f*, *mf*, and *ten.* The key signature is B-flat major. The first system shows a complex trill in the right hand and a bass line in the left hand. The second system continues the trill and bass line. The third system features a trill in the right hand and a bass line with a trill. The fourth system shows a trill in the right hand and a bass line with a trill. The fifth system shows a trill in the right hand and a bass line with a trill.

a) This leap in the left hand after the trill (returning three measures further on) can be learned by assiduous practice; do not imagine that a shortening of the trill or a leaving-out of the (thematically essential) after-beat will lessen the difficulty. Matters are not facilitated by such preparation; doubling the bass note in the higher octave, while first practising the trill, hastens the attainment of confidence.

The musical score consists of six systems of staves. The first system shows a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic bass line. Dynamic markings include *f* and *sf*. The second system continues the melodic development with slurs and fingerings. The third system features a *sf* marking and a change in the bass line. The fourth system has a *sf* marking and a more active bass line. The fifth system includes a *p* (piano) marking and a change in the right hand's texture. The sixth system concludes with a *sf* marking and a final melodic flourish.

a) In the Leipzig edition the natural (b) before the second G, second part, is omitted.

b) The eighth 16th-note must again be G⁴, not G^{4b} as the above-mentioned edition has it, to the errors in which we must call attention for the reason that a dissemination of these *errata* may be apprehended from the extraordinary repute enjoyed by the edition.

c) A player able to stretch tenths may select the following more exactly thematic reading: 

d) The soprano motive, the imitation of which by the bass is to be played with the greatest energy, must be recognized as a constituent part of the last measure of the counter-theme with a shifting of the rhythm. (Comp. meas. 22-24 of the Allegro.) In fact, the composer begins here to introduce his rhythmic variations almost systematically. The player, however, must not allow himself to be diverted from the original accentuation by the external boundary of the bar; in other words, the rhetorical (thematic) accents must not be overshadowed by the grammatical accents.

pesante.
ff sf
a) trill
ben marcato e tenuto.
ff sf
cresc.
poco rit.
dimin.
espr.
Scherzando grazioso ed un poco più moderato.
b) p sf
p
c) sf
f
m.s.
sf

a) Execution of this trill:

- b) The "kindly" contrast of this little lyric episode, which recurs further on pitched a whole tone higher, must be brought into relief by means of an easier tempo and more delicate execution.
- c) The 8va -sign, under the second to the fifth bass notes inclusive, was assuredly omitted in the original manuscript by an oversight. The analogous passage 3 measures later, as given in all former editions, sounds still more perverted. The Editor has corrected both to conform to the quite unmistakable intention of the Author.

(sotto la m.s.) accelerando - Tempo I.

a) The entrance of the theme in augmentation must be emphasized with extreme energy, so that even a novice will recognize it.

b) All eighth-notes are to be "hammered" very forcefully, almost titanically.

c) The player should also not miss the augmentation of the counter-motive:

d) Execution of the trill:

e). The player's strength must not flag here, but should even be increased in the following trills; and it is allowable (if the sonority of the instrument permits) imperceptibly to slacken ("broaden") the tempo.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Dynamics like *sf* (sforzando), *m.d.* (molto dolce), *dimin.* (diminuendo), *cresc.* (crescendo), *p* (piano), and *f* (forte) are used throughout. Performance instructions include *molto espr.* (molto espressivo), *poco rit.* (poco ritardando), *Un poco più moderato.*, *dolce*, *accelerando*, *poco a poco*, *più cresc.*, and *f marcatisimo.*. Fingerings are indicated by numbers 1-5. Some measures are marked with asterisks (*). The score is written in a key with two flats (B-flat and E-flat).

a) This 4-measure transition to the repetition of the Episode which we termed "lyric" above, ought to be played without passionate accents, yet with an almost extravagantly fond expression.

b) This dialogue should be rendered with equal distinctness and grace. To begin with, study each of the 3 parts by itself, without reference to their allotment to one hand or the other; then practise separately the part for either hand, to attain a smooth technical execution. The former mode is chiefly necessary in order that, in striving after said "smooth execution", accessories (i.e., the fractional accompaniment-parts) may not be blended to the hearing with essentials (thematic motives) in promiscuous uniformity.

The musical score consists of six systems of staves. The first two systems are in B-flat major and 4/4 time, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The third system is in B minor and 4/4 time, marked *stringendo.* and *In Tempo. Tranquillo.* The fourth system is in B minor and 4/4 time, marked *cantabile.* and *dimin.* The fifth system is in B minor and 4/4 time, marked *sempre p*. The sixth system is in B minor and 4/4 time, marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

a) From this point the “*sforzatos*” must pursue each other through the several parts with growing vehemence, clashing together, as it were, like sword-strokes of furious combatants.

b) The interpretation of this melancholy *cantilena* is more difficult than it looks, notably when it enters further on in the lower and inner parts. Imbue it with the most eloquent expression, so that it may immediately strongly impress the hearer.

c) To gain an insight into the artificial form of the “*canon cancrizans*” as employed by Beethoven, play the following six measures backwards, note by note, in stepwise retrogression. As regards its *aesthetic* effect, this “artistic feat” of the composer of course has no significance, i. e., it is impossible to reproduce it with plastic intelligibility for the hearer. And after all, this wondrously inspired B-minor episode requires no recognition of the retrogressive capacity of the theme in order to make its artistic value apparent. A comparison with the Finale of Mozart’s grand symphony in C-major, in which the same artistic device is employed, will be instructive for the player.

The musical score consists of five systems of staves. The first system includes a treble and bass staff with a melody in the treble and a cantilena in the bass. The second system continues the melody and includes a trill in the bass. The third system features a trill in the treble and a melody in the bass. The fourth system includes a trill in the treble and a melody in the bass. The fifth system continues the melody in both hands. Dynamic markings include *mf*, *p*, *mf espr.*, *cresc.*, and *pp*. Fingerings are indicated by numbers 1-5. The key signature has two sharps (F# and C#).

a) Both left-hand parts are of melodic importance; but the lower, as the exponent of the cantilena which first appeared in the soprano, should be the more salient. It should therefore be played *mezzo forte*, while the melismas lying above it, and for that reason having a stronger effect on the ear, must not be louder than *piano*.

b) The after-beat to this trill is a melodic necessity, yet it is not given in former editions.

Execution: 

c) The second (lower) right-hand part has the melody proper, and must consequently be more strongly emphasized than the first (higher). Comp. Note a).

d) The third quarter-note is in each case to be treated like an *aufтакт* before the trill, and hence more strongly accented than the beginning of the trill, whose close must, as it were, expire without continuity with what follows. This remark applies to all parts in the next six measures.

a) *non legato.*

f

sf

sf

ten.

c) sf

non troppo forte

mf

a) The new Leipzig edition has "*ben legato.*" But in the first edition (Vienna, Artaria, 1819) the direction "*non legato*" is written twice, in the upper and lower part, leaving no room for doubt. This earlier version certainly seems to deserve priority, — the more so, as the defiant, energetic character of this episode is brought out far more decisively by a *non legato* touch.

b) It is the Editor's conviction that the *legato* touch should be resumed at this point, though no such direction appears in the first edition. It seems impossible to assume that the "*non legato*" ought to be continued to the close of the first division. Should the right hand be unable to take the last 16th-note G# without inadmissible accentuation, the left hand may play it:

c) These transitional measures before the triumphal entrance of the theme in D-major are to be executed with the most vivid expression.

dolce. cresc. -

ten.

ff

a)

sf

ten.

sf

b)

grazioso.

dim.

m.d. dolce.

poco a poco cresc.

f c)

marc.

a) Here the theme appears for the first time in the inversion. The player should render all its characteristic features sharply prominent.

b) Execution of the trill in the left hand:

c) An entirely adequate execution of the trill is the following: The interruption is hardly noticeable in such rapid tempo, and promotes distinctness of the close in the inner part.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The first system has a "cresc. sempre" marking. The second system has a "Con fuoco." marking and "ff" and "sf" dynamics. The third system has "ff" and "sf" dynamics. The fourth system has "ff" and "sf" dynamics. The fifth system has "sf" and "f" dynamics. The sixth system has "f" and "sf" dynamics. There are also markings like "Rw.", "ten.", and "b)".

a) At this point an acceleration may begin, in so far as it does not result in an obliteration of the rhythmic strokes now falling thicker and faster.

b) The comma which the Editor has added to the trill is meant to indicate its detachment from the ensuing runs. It is even advisable to break off the trill on the last eighth-note.

14

a)

ff

sempre dolce e cantabile.

c)

ff *fz* 1

una corda.

p

sempre legato.

d)

poco

ten.

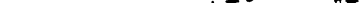
cresc.

p

ritardando

marc.

a) These short trills, each of which is to be viewed as a threefold diminution of the theme, must be reduced to the value of inverted mordents (w), and thus, expressed in notes, will represent mere triplets of 16th-notes.

b) The Editor plays the left-hand part in these two last measures as follows: 

c) This pregnant intermezzo is neither so easy to understand nor to perform as superficiality is prone to imagine. Studious attention must be given, above all, to the proper phrasing, and likewise to each entrance of the only apparently insignificant motive  in the several parts. The *stretto* in meas. 10-12 must be very distinctly accented; and the inner part in measures 21 and 22 requires prominence.

d) The Leipzig Edition (like several earlier ones) has C²# instead of C² in both outer parts. In the Editor's opinion this is a mistake. It is surely not meant that the key of G-major should be so abruptly quitted (after such a definite entrance in the preceding measure), but lead through E-minor to A-major. The first Artaria Edition has neither a natural nor a sharp; but the latter would certainly have been added involuntarily during the writing, had the composer deliberately intended this irrational freak.

a tempo.

pp marc.
tutte le corde.
pp
cresc.
sf
f
ben marcato.
f pesante.
sempre ben marcato.
m. d.
(sotto.)
ff
c)
d)

a) In all the editions we meet with the *quid pro quo* that the eighth-note, which forms the first note of the main theme, is set in the soprano, which latter must, on the contrary, evidently continue its sustained counterpoint in quarter-notes. The Editor also felt it incumbent upon him to correct another error, in measure 4; the soprano passes to B, for the inner part cannot leap an octave upward,—it simply substitutes, for the interval of a *fourth* proper to the motive, that of the *third*.

The trill in the right hand must be executed in easy-going style; the following will suffice:

But should it be desired to still further retard the return of the *tempo primo* (which is allowable),

more notes may be played:

b) Execution of the trill: The counterpoint in the bass must be "thundered out" very ponderously.

c) This interesting *stretto* of the theme in parallel and contrary motion must instantly catch the ear with the first eighth-note.

d) The first edition gives C¹ instead of D¹, which is more correct harmonically, but is not contrapuntal (thematic).

The musical score consists of five systems of staves. The first system shows a complex melodic line in the right hand with dynamics *sf* and *ff*, and a supporting bass line. The second system, labeled 'a)', continues the melodic development with trills and slurs. The third system, labeled 'b)', features a trill in the left hand and a 'tenuto' marking. The fourth system, labeled 'c)', shows the left hand crossing over the right. The fifth system is marked 'appassionato.' and 'espress.'.

a) With reference to technique, these six measures offer perhaps the most formidable difficulties. The player may regard them as the touchstone of his ability to "master" the entire movement.

b) Execution of the trill in the left hand: 

c) The Editor lets the left hand take the sixth eighth-note in this and the two next measures by crossing over the right.

p
dim.
poco a poco
cresc.
più cresc.

a)
 b)
 c)

a) All *strettos* being exhausted, the theme now appears *simultaneously* in the higher and lower part, in regular and reverse motion. The right-hand trill should be considered as a trill written out in full, having to begin here by way of exception on the auxiliary, to avoid parallel fifths with the bass. (Beware of the latter when playing the after-beat.) The left hand being encumbered by no harmonic parts, it is able to sustain

the movement in 16th-notes, the double trill then appearing thus:

b) The composer's first intention, renounced for the sake of more convenient execution, was evidently this (which is not too difficult for a certain grade of virtuosity):



c) The ascending leap of a "false" tenth (diminished eleventh), as a humoristic trait, must be as conspicuous for boldness of accent, as the complementary effect of the descending diminished tenth, 16 measures further on, for timidity.

a) To avoid the check caused by collision, the Editor divides this passage between the hands as follows:

b) Although this contrary motion is unquestionably according to rule and the Bach tradition, its acoustical effect on the pianoforte is barbarous. The Editor believes that he perpetrates no crime against Beethoven's spirit by proposing a mitigation which, however "incorrect" it may look on paper, does not sound incorrect when enhar-

monically rectified:

c) The progression of the bass passes from the subdominant $E\flat$ to the tonic $B\flat$. The dominant F below the latter is to be viewed as the entrance of a new part — as another organ-point added to the first on $B\flat$. The trill itself, following the harmony of the moving higher parts, must take either the semitone $C\flat$ or the whole tone C — a direction omitted by the former editions.

d) The 16th-notes in the soprano are to be viewed as a trill written out in full. Comp. Note a) on Page 612.

ritard.

Poco adagio. (♩ = 66) *Tempo I.*

p *tr* *poco* *cresc* *pp* *ten.*

cresc. *b)* *ff* *sf* *tr*

Largamente. *ff* *fff* *tr*

*Red. * Red. * Red. **

a) Execution of the trill, a brilliant effect being by no means intended here:

tr *ten.* *dolce.* *ten.*

b) To give the closing measures the requisite brilliancy, we recommend the modernized transcription employed by Franz Liszt in performance:

tr *ten.* *dolce.* *ten.*

N. B. In the left hand no octaves should be played, because the tenth, the characteristic interval of the principal motive, must not be effaced.