

Allegro molto. ($\text{♩} = 126$.)

The musical score is for a piece in B-flat major, 4/4 time, marked "Allegro molto. ($\text{♩} = 126$.)". It consists of five systems of staves. The first system is labeled "a)" and includes a piano (p) section with a "sopra la m.s." (soprano) line. The second system is labeled "b)" and includes a piano (p) section. The third system is labeled "c)" and includes a piano (p) section. The fourth system is labeled "d)" and includes a piano (p) section. The fifth system is labeled "e)" and includes a piano (p) section. The score features various dynamic markings (p, f, sf, ff, ritardando, a tempo), articulation (accents, slurs), and fingering numbers. The key signature is B-flat major (two flats).

a) Another "more convenient" fingering would leave room for apprehension that the two-measure slur might be severed in the middle.

b) Here the Editor's fingering must also be carefully followed, as the only one leading to a proper phrasing of the soprano. The accents in the third and fifth measures, which we have marked in conformity with the first (i. e., the first after the repeat; in the period, the third), are indispensable as supplying an intelligible counterpoise to the syncopations in the bass.

c) A sustained execution is recommended, to prevent this popular "fancy" from becoming trivial. The same end is promoted by the *crescendo* before the F-minor (*piano subito*).

d) Our fingering, which avoids using the thumb as far as possible, is promotive of a "cleaner" *legato*. The left hand has to "fall in drops," so to speak; for the rest, a fine interpretation is exactly equivalent to a painfully correct one (observing the note-values and the dynamic shadings).

The musical score consists of six systems of staves. The first five systems are grand staves (treble and bass clef). The sixth system is a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat). The systems are connected by a large brace on the right side. The first five systems have a grand staff. The sixth system has a single staff with a treble clef. The notation includes many fingerings (1-5) and dynamic markings (p, f, sf, pp, una corda).

a) To avoid a disturbing break in the movement it is a good plan also to take the first note F with the right hand. These 4 measures must glide away shadow-like; any trace of delay must be avoided, and the last note $d^{\sharp}b$ sustained (prolonged) through one or two measures.

a) tutte le corde.
p
ten.
f
sf
p ritardando.

a tempo.
f
sf
f
sf
sf
sf

p

a tempo.
ritardando
ff
sf

Coda. *(un poco più presto.)*
b) f
sf
sf
sf
sf
dim.
p poco rit.
dimin.
attacca l'Adagio.

a) In performing this movement, the Editor repeats here from the beginning. Such a prolongation of the Intermezzo seems to him still more desirable here—in view of the impression made on the hearer—than in Sonata Op. 106 (compare remarks on this point in the latter).

b) Notice particularly, that the strong measure (as part of the period) falls on the rest, so that all the cadence-chords have the effect of syncopations.

c) To render the transition to the Adagio still more perceptible in an acoustic sense, as well, the Editor plays it thus:

Adagio.
etc.

The right hand relieves the left of the f^1 without restriking.