

Adagio, ma non troppo. (♩ = 63.)

una corda  $\ll$  *pp*

Recitativo.

più Adagio. Andante. Adagio.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*cresc.* *p* b) *tutte le corde.*

*sempre tenuto.*

*cantabile.*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*dimin.* *ritardando.* *una corda.* c) *cresc.* *Meno Adagio.* *Adagio.* *ten.*

*dimin. smorzando*

d) *ad lib.* Adagio, ma non troppo. (♩ = 63-69.)

*p* *tutte le corde.* *cresc.* - - - *dim.* *p*

(Klagender Gesang)  
Arioso dolente.

a) Employment of the pedal will aid in maintaining the difficult *legato* in the right hand.

b) It is positively incomprehensible how the corrupt readings contained in all former editions should have so long held undisputed possession of the field. That nervous exponent of expression, the "Bebung"—compare our remarks on the analogous passage in the Coda of the Adagio of Op.106—is of practical significance only when the note to be restruck enters on the weak beat, as a syncopation. This is so apparent, that we do not need to refer to the above-mentioned example, or to the Scherzo in the Sonata with 'Cello, Op. 69. It is easy to explain how the confusion in the manuscript arose;—from the wide space occupied by the change of signature. By the way, Andante=molto meno Adagio.

c) Concerning the doubled slurs, see Note b) on page 549 of Op.101.

d) Adagio, i.e. in the movement, not properly in the character; the same applies to the ensuing Allegro. The former breathes passion, the latter tranquilization. But in this matter ponder well the elucidation given by Richard Wagner (in his "Report on the Founding of a Music-School in Munich") concerning the Beethovenian elements so aptly characterized by him as "the deeply and tenderly Impassionate." Our view is also supported by the fact, that the composer directs "*tutte le corde*" for the Adagio, and "*una corda*" at the repetition of the counter-movement (G-major). Beware, therefore, of eccentric *pianissimos*, and produce all the *crescendos* indicated with full effect.

The musical score consists of six systems of staves. The notation is as follows:

- System 1:** Treble and bass staves. Treble has a triplet of eighth notes (3), a quarter note (2), and a half note (1). Bass has a triplet of eighth notes (3), a quarter note (5), a half note (4), and a quarter note (5). A star (\*) is above the first bass staff.
- System 2:** Treble has a half note (1), a quarter note (2), and a half note (3). Bass has a half note (4), a quarter note (3), and a half note (5). Markings: *poco slentando.*, *a tempo.*, *p cresc.*, and *a)*.
- System 3:** Treble has a half note (1), a quarter note (2), and a half note (3). Bass has a half note (4), a quarter note (3), and a half note (5). Markings: *poco rit.*, *decresc.*, *pp*, *a tempo.*, and *meno piano.*
- System 4:** Treble has a half note (1), a quarter note (2), and a half note (3). Bass has a half note (4), a quarter note (3), and a half note (5). Markings: *b)*, *cresc.*, and *2)*.
- System 5:** Treble has a half note (1), a quarter note (2), and a half note (3). Bass has a half note (4), a quarter note (3), and a half note (5). Markings: *dim.*, *pp*, and *3)*.
- System 6:** Treble has a half note (1), a quarter note (2), and a half note (3). Bass has a half note (4), a quarter note (3), and a half note (5). Markings: *4)*, *5)*, *6)*, and *7)*.

a) Particular attention on the player's part is demanded by the leading of the bass, and likewise for rendering all the ethereally delicate and sensitive vibrations of the inner parts. Respecting the first point, compare the Note to the Adagio in Op. 106.

b) The movement-figure in the right hand should on no account be "rapped out," but, despite its participation in the dynamic gradation, played far more gently and lightly than the melody-part in the soprano. An excellent preliminary exercise for this artistic inequality in the employment of fingers belonging to the same hand, is found in the Intermezzo of the celebrated C#-minor Sonata, Op. 27 No 2, which has been murdered by every virtuoso whom we have heard play it, excepting Franz Liszt and Alexander Dreyschock.

**Fuga.**a) **Allegro, ma non troppo.** (♩ = 69.)

*molto quieto*  
*p*  
*sempre piano.*  
*sempre legatissimo.*  
*p*  
*sempre*  
*legato.*  
*cresc. -*  
*f sostenuto*  
*dimin. -*

a) An actual change of tempo in the generally received sense does not occur here. At bottom, the movement does not change at all. The eighth-notes of the Allegro have the same time-value as the 16ths of the Adagio, and the measure-accent falls only on the first of each two measures, so that the movement might

be conceived in 12-16 time: etc.

The structure of the fugue itself is exceedingly plain; the player's task is, to bring out each single part as a soulful melody, without interruption or exception. All is the purest gold of melody, and the composer has faithfully kept the promise implied in the now celebrated remark to Carl Holz, the second violin in his quartet: "It is no great feat to write a fugue; I wrote dozens of them in my student-years. But imagination also asserts her claims, and now-a-days another, a genuine poetic element, must be blended with the antique form." We also request the reader to consult our Notes to Op. 101 and 106.

b) Up to this point (i. e., the first 14 measures) the Editor plays with the soft pedal.

c) Execution of the trill: The after-beat must not be played faster, on account of the syncopation of the last note.

a) - *p*

*cresc.*

*f*

*cresc. al -*

*mf*

*ff*

*sempre tenuto.*

*f*

a) The soprano is of course transparently subordinated to the theme in the "alto."

b) These bass octaves must enter with a rude shock; in the *fortissimo* explicitly prescribed for them, the higher parts should on no account abruptly participate.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are written throughout the score.

**System 1:** Treble clef has a *ten.* marking. Bass clef has *p* and *f* markings. Fingerings are indicated by numbers 1-5.

**System 2:** Treble clef has a *mf* marking. Bass clef has *p* and *f* markings. Fingerings are indicated by numbers 1-5.

**System 3:** Treble clef has a *poco marc.* marking. Bass clef has *p* and *f* markings. Fingerings are indicated by numbers 1-5.

**System 4:** Treble clef has a *cresc.* marking. Bass clef has *f* and *molto marc.* markings. Fingerings are indicated by numbers 1-5.

**System 5:** Treble clef has a *b)* marking. Bass clef has *f* and *cresc.* markings. Fingerings are indicated by numbers 1-5.

**System 6:** Treble clef has a *non troppo pesante.* marking. Bass clef has *ff* and *dim.* markings. Fingerings are indicated by numbers 1-5.

- a) When an octave-passage in the bass has melodic significance, play its higher notes (thumb) stronger than the others. In the orchestra, violoncello parts require more instruments than double-bass parts.
- b) The *stretto* between bass and alto should be very distinctly brought out.

L'istesso tempo di Arioso. (♩. = 63)

a) (*Ermattet, klagend.*)  
*Perdendo le forze, dolente.*

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'L'istesso tempo di Arioso. (♩. = 63)'. The first system includes dynamics 'p', 'cresc. f', and 'dim.'. The second system includes 'dim.', 'cresc.', and 'dim. p'. The third system includes 'poco cresc.' and 'pp'. The fourth system includes 'poco cresc.', 'p', and 'cresc.'. The fifth system includes 'dim.', 'p', and 'poco cresc.'. The score features various musical notations including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some markings like 'ω.' and 'b)'.

- a) The author has indicated the shadings and phrasing with such careful precision, that a correct execution is exactly equivalent to a fine one. The modulations of touch themselves, especially with regard to the "sanglots entrecoupés" (broken sighs), must of course reside in the psychic sensibility of the player's finger-tips. Nowhere let the tempo of the movement drag; the most ardent, though at the same time most tender, agitation must prevail throughout.
- b) Here the third finger must strike still more distinctly than in the "Bebungen" of the introduction, though always much more softly than the fourth.

*una corda.* *poco rit.* *pp*

*dim.*

*a tempo.* *ad.* *cresc.* *ff* *dim.*

L'istesso tempo della Fuga. (♩. = 69)  
 Poi a poi di nuovo vivente.  
 (Nach und nach wieder auflebend.)

*pp* *sempre una corda.* *Linversione della Fuga. (Die Umkehrung der Fuge.)*

*marcato*

- a) Extend the *crescendo* up to the *ff*, continually holding the soft pedal; an acceleration of the "heart-beats" — as of one awaking from fevered dreams — is altogether inadmissible.
- b) By observing this same shading in the second half of the theme — the latter will be recognizable for the intent listener even in the artificial form of the inversion. Otherwise, play the first 25 measures as simply, smoothly, and quietly as possible.
- c) Take equal pains with the diminution of the motive 1:3.
- d) The theme in augmentation must be brought out somewhat more strongly than the other parts, to make the connection of its steps perceptible by the duration of the tones.

*ma non troppo.*

*cresc.*

*sostenuto sempre e marcato il Basso.*

*poi a poi tutte le corde.*

**Meno allegro. Etwas langsamer.**

*p*

*cresc.*

*poco a poco più moto.*

*nach und nach wieder geschwinder.*

*sopra.*

a) This second  $G^1$  in the inner part may possibly have been written for  $A^1$  (followed by  $G^1$ ); this would be more symmetrical, and would also confirm the establishment of the tonality (C-minor).

b) "Meno allegro." This is to be interpreted thus: The 16th-notes now appearing are properly only accelerated eighth-notes. In order to give the hearer the impression of this acceleration, the note-values are reduced, with an appropriate reduction in the speed of the movement. If the tempo were retained, this could not be the case. True, a twofold acceleration would be felt, but one of mechanical and weightless effect, and consequently expressionless. Besides, the 16th-notes should be played, to begin with,  $2 \times 3$ , not  $3 \times 2$ .

c) This new mode of notation makes it easier to gain an insight into the thematic sense (inversion with augmented intervals), and also facilitates the technical reading.

Animato. (♩ = 80.)

*m.d.*  
a) *più tosto non legato.*

*sf marcato.*

*poco dim.*

*sf*

a) From this point to the close, play with ever-increasing power and most vivid fire, marking all melismas, both in the principal part and the figuration, as emphatically as possible.

The musical score consists of six systems of staves. The first system shows a transition with fingerings 5, 4, 3, and 3, and a dynamic marking of *meno forte*. The second system includes a section marked *a) marcatissimo* and *più forte*, with fingerings 4, 3, 2, 5, 3, 1, 5, 4, 2, 3, 1. The third system features *sf* (sforzando) markings. The fourth system has *sf e sempre più sf* and *sf* markings. The fifth system includes *ff* (fortissimo) markings and a section marked *b)*. The sixth system concludes with *ff* and a final chord marked with an asterisk.

a) This  $A\flat^2$  is at once the final note of the preceding and the beginning of the new period. Its accentuation must conform to this latter quality. We noticed a similar instance of elision, or rather "assimilation," in the intermezzo of Sonata Op 109.

b) The closing passage must be executed strictly in time, else its triumphantly brilliant effect will be diminished.