

Arietta.

Adagio molto semplice e cantabile. (♩ = 48)

The musical score for 'Arietta' is presented in four systems. The first system begins with a piano (p) dynamic and a tempo/mood instruction of 'Adagio molto semplice e cantabile' with a quarter note equal to 48 beats. The notation includes slurs, ties, and various fingering numbers. The second system features a first ending and a second ending marked 'b)'. The third system includes a first ending and a second ending marked '2. Var. I.' and 'dolce.'. The fourth system has a first ending and a second ending marked '1.' and 'e)'. The score is marked with various dynamics including 'p', 'sf', 'p', 'dim.', and 'cresc.', and includes the instruction 'sempre legato.'.

a) The qualifications "semplicemente" and "cantabile" should mutually supplement and, as it were, limit each other throughout. Without details of shading, without the swell and subsidence of the tone in rising and falling characteristic intervals, a soulful, singing delivery cannot be realized; but these different gradations must not extravagate into a passionate agitation at variance with the requirement expressed in "semplicemente."

b) The connecting measures between the divisions, and their modifications, demand very careful and discriminating study according as they lead to a repetition or to something new. Do not neglect this apparently trifling matter either in the Theme or in the several Variations; a minute examination of the art expended on them by the composer will be repaid by the discovery of inimitable beauties and refinements, and likewise by gaining intimate familiarity with the characteristics of style peculiar to the Master. Once before, in Op. 109, we seized the opportunity to press this point. Furthermore, we desire to call attention to an essential difference between these two poems in variations, which is based on the metrical divergence of the themes. That of Op. 109, beginning on the thesis (down-beat), calls for an extremely smooth retrogression through, or continuation by, the connecting phrase; whereas in this piece the latter must be separated from the auftakt (initial up-beat) of the theme by slightly lifting the hand, and may therefore assume the character of a parenthesis. If this be overlooked, the E⁴ (auftakt to the second period), for instance, sounds positively incorrect; for it will still be heard as the third of the foregoing C-major triad, but not, as is intended, as dominant of the following A-minor.

c) The *crescendo* continuing here through three measures may attain its climax in a *forte* of considerable brilliancy.

d) Do not let the left hand play as if it had two parts, by too distinctly individualizing the bass notes in contrast with those of the harmonic filling, *i.e.*, by giving them greater stress and duration. The vaporous, ethereal character of the Variation would lose materially thereby. There is one violoncello-part, such as is so often met with in the last string-quartets of the Master.

e) Hands unequal to wide stretches may take with the left hand the lower D⁴ in the two last 16^{ths} of the right-hand part, in which case the fingering must of course be correspondingly changed.

2.

3 2 1 3 4 3 2

2 3

23

4 2

5 3 4

5 4 5

1 2

a)

sempre legato.

cresc.

p

cresc.

2

5 4 3

5 4 3

2 1

3 2 1

3 2 3 1

1.

2.

Listesso tempo.

Var. 2. (♩ = ♩)

sf

3 1 2

1 2

5

6 7

b)

dolce.

2 3

2 1

3 2

5 4 3

5 4 3

2 1

3 2

mf

p

sempre legato. cresc.

1.

2.

5 4 3

5 4 3

2 1

3 2

5 4 3

5 4 3

2 1

3 2

a) The Editor does not venture to decide whether the last notes of these triplets should be tied to the first in each succeeding group, or not, in the right hand. But he assumes full responsibility for the analogous correction of the left-hand part in the next measure, where a repercussion of the bass note would evidently be a stylistic offence.

b) 6-16 time is, in point of fact, an incorrect signature, assuming this measure to be analogous with 6-4 and 6-8, as we are accustomed to consider 6 as the product of 3×2 , not of 2×3 . The latter, however, is the case here. Beware, besides, of the misunderstandings which might be caused by the omission of dots after those 16th-notes which are not to be treated like triplets of 32nd-notes. This intentional omission evidently aims at making the musical text clearer, and consequently we did not think it necessary to add dots and triplet-slurs for the sake of a more exact mathematical division. The triplet-character must, furthermore, be most distinctly preserved; take care, therefore, not to play as follows:



The musical score is divided into three systems, labeled a), b), and c). System a) shows the beginning of the piece with a treble and bass staff. System b) continues the piece, featuring a 'cresc.' marking and a 'p' dynamic. System c) shows the end of the piece, with a 'sf' marking and a 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'p', 'sf', and 'p'. There are also fingerings and articulations marked throughout the piece.

a) Although the general character of this movement enjoins forbearance from over-passionate dynamic shadings, a smooth, prosaic execution of the individual melismas must, on the other hand, be avoided. True melodic expression will regularly accent the "up-beat" somewhat more than the "down-beat" without reference

to the rise or fall of the figure. Hence:  just like: 

Anyone so fortunate as to have heard Beethoven's overture to "Coriolanus" under Richard Wagner's bâton will remember, to what an impressive effect the middle movement, which is generally "ground out" mechan-

ically, was enabled to attain through the animated interpretation, introduced by him,  of the phrase:

b) It would be better to let the right hand take the note G⁴; it might likewise have taken the preceding thirds in the inner part.

c) Be careful not to repercuss on the strong beat the tones introduced on the weak beat. Beethoven's syncopations require the more conscientious observance, as he so seldom employs them with systematic intention (e.g., like Robert Schumann), and is always so intent on making the hearer feel the equilibrium of the measure - accents, whenever it has been disturbed, by speedily restoring it.

(VAR. 3.)

L'istesso tempo.

a) *f*

sempre f

a) $\frac{12}{32}$, i. e., 3 times $\frac{4}{32}$ (comp. Note b), p. 675.

Beware, except where the harmony changes during one-third of a measure, of multiplying the accents—giving 6, say, instead of 3. Not only the theme would be distorted thereby, but the movement, too, would take on such a hasty character, that a listener who did not keep strict count of the beats would necessarily quite lose the impression of “l’istesso tempo.” For this same reason we have added an apparent-

ly less convenient fingering, as the modern and easier one involuntarily leads to a multiplication of the accents.

a)
meno legato.

The musical score consists of four systems of piano music. The first system (measures 1-4) includes the annotation "a) meno legato." above the right hand. The second system (measures 5-8) and third system (measures 9-12) continue the melodic and harmonic development. The fourth system (measures 13-16) shows two first endings, both marked "dimin." (diminuendo). The score is characterized by frequent *sforzato* (sf) markings and complex fingerings.

a) In the original edition the slurs cease here. It is evident that a close *legato* is not compatible with the *sforzatos* prescribed for the weak beat. On the other hand, avoid an unæsthetic hammering and thumping— to which end we have added "*meno legato*."

a)

The musical score consists of six systems of piano music. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a *cantabile.* marking and a crescendo (*cresc.*). The third system features mezzo-forte (*mf*) and sforzando (*sf*) dynamics, with a *sempre forte.* instruction. The fourth and fifth systems continue with various dynamics and complex fingering. The sixth system concludes with first and second endings, marked with measure numbers 9 and 16.

a) The abrupt change from *forte* to *piano* must not, in our opinion, coincide with the grammatical measure-accent, if the player would avoid indistinctness and angularity. The intended contrast is in no way effaced by the anticipation on the preceding 64th-note in the auftakt. Such unessential modifications seem to us less irreverent than the method approved by the theory (or rather practice) of the Leipzig Gewandhaus, of mitigating the Beethovenian peculiarity of the “piano subito” by a pleasing *diminuendo*.

[illegible]

a) An amateurish transformation of the bass figure into an incommensurable tremolo is wholly reprehensible. Nine notes must be audible throughout, but with no perceptible accentuation of the tripartite rhythm. An alternation of the third and fourth fingers on the lowest tone may possibly facilitate the study in rhythmic self control requisite here. The employment of the soft pedal in this double variation depends on the sonority of the instrument used. To vary the tone-color, the "una corda" (or due corde) might be saved for use in the "reflection" in the high register.

b) *Staccato* is prescribed for the movement of the lower part: but this is doubtless intended to indicate simply that elastic touch which curtails the note by a third, at most, of its time-value. Further, in order to do justice to the rhythmical accent, which is closely conjoined with the melodic accent in this "dance of the sylphs," each first triplet of 16th-notes must receive a primary accent, and each last an (auftakt-like) secondary one, while the second, unaccented note is brought into a sort of *legato* connection with the first. An analogous relation (in diminution) subsists between each three notes in the higher part; except that the second note may occasionally, when it appears as a melodic suspension, assume a species of *legato* relation to the third. Whoever is unable to follow this wondrously delicate web mentally in song, will hardly succeed in performing it correctly (i.e., finely) with his fingers.

First system of the musical score. The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand plays a supporting bass line with some slurs. A dynamic marking *p* is present in the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line. A *poco cresc.* marking is written above the right hand.

Third system of the musical score. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering.

Fourth system of the musical score. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. A *dimin.* marking is written above the right hand, and a *pp* marking is written below the left hand.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. A *poco cresc.* marking is written above the right hand.

Sixth system of the musical score. The right hand has a melodic line with slurs and fingering. The left hand has a bass line with slurs and fingering. A *dim.* marking is written above the right hand, and a *pp* marking is written below the left hand. A *(più p)* marking is written below the right hand.

(più p) (poco cresc.)
 dimin. pp leggiermente
 a) sempre pp
 pp cresc.
 Q. * Q. * Q. *

a) A constant comparison of this marvelous ornamentation with the simple outlines of the theme will prove the surest guide to a correct interpretation. During practice, even the most insignificant melodic inflection and undulation should be treated as of extreme importance, and studied with exaggerated expression. But after so far assimilating the piece as to know it by heart, this procedure must of course be reduced to the proper limit; the melodic content of the details must be spiritualized to a misty, ethereal effect, executed with the so-called "pearly" touch.

molto tranquillo.

The musical score consists of five systems of staves. The first system includes a treble and bass staff with a piano (pp) dynamic and a *dim.* marking. The second system continues the melodic and harmonic development. The third system features a *ten.* (tension) marking and a *cresc.* (crescendo) marking. The fourth system includes a *sf* (sforzando) marking and a *cresc.* marking. The fifth system concludes with a *sf* marking and a *ped.* (pedal) marking. The notation includes various fingerings, slurs, and articulations, with some measures marked with an asterisk (*).

- a) The first note of this group of nine tones (not to be divided into sub-groups of three) may be slightly accented, and this accent combined with an inconsiderable *ritenuto*, which latter should then be neutralized by an equivalent acceleration of the remainder, to maintain the requisite uniformity in the ruling movement.
- b) The true phrasing requires the tying of the last dotted eighth-note to the first in the next measure. But as the pedal cannot be used (on account of the change in the harmony), the repercussion of the tone is justifiable as necessitated by the anti-vocal nature of the pianoforte.

The musical score consists of four systems of staves. The first system includes a trill in the right hand and a bass line with dynamics *f*, *p*, *dimin.*, and *pp*. The second system continues the bass line with dynamics *p cresc.*, *sf*, *p cresc.*, *dimin.*, and *p_d (parlando)*. The third system features a trill in the right hand and a bass line with dynamics *p*, *dimin.*, and *pp*. The fourth system shows a continuous trill in the right hand with the instruction *sempre pp*. Fingerings and articulations are indicated throughout the score.

a) Execution of the trill: etc.

b) etc. The illusion of a a^6_4 chord would result from beginning on the auxiliaries.

c) The trill-sign for the inner parts in the first beat of this measure, as the Leipzig edition has it, is incorrect; only the soprano should continue the movement, in order appropriately to commence the chain of trills beginning *piano* and continuing *crescendo*; in this chain each separate trill must both begin and end on the principal note.

d) This dialogue must be recited "freely". Beginning with meas. 6, notice the rhythmical abbreviation in the right hand (apparent 6-16 time).

e) The highest tones may be taken by passing the left hand over the right.

Var. 5.
a)

The musical score for Variation 5, section a, is presented in five systems. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. The first system has a 'cresc.' marking. The second system has a 'ten.' marking. The third system has a 'f' marking. The fourth system has a 'sf' marking. The fifth system has a 'p' marking. The score is written for piano.

a) However inadmissible it is to give this Variation a triumphant, brilliant character—either by accelerating the movement or by an impassioned rendering—it is absolutely essential to execute the thematic melody with a sonorous, mellow touch. The inner part next below should also be played very expressively and *legato*. Only the bass can provide for rhythmic animation by the mode of execution noticed in Note

b) on p. 670  But should the inner part participate in this latter, the broad phrasing would be endangered by a dismemberment foreign to its nature.

The musical score is for Variation 53, consisting of six systems of piano and tenor parts. The piano part is written in the bass clef, and the tenor part is in the treble clef. The key signature has one sharp (F#). The score includes various dynamics such as *ten.*, *cresc.*, *sf*, *p*, and *cresc.*. There are also articulations like *acc.* and *sf*. The score is marked with 'a)' and 'b)' in the fifth system. The number '53' is written in the top right corner of the first system. The score is written in a style typical of early 20th-century piano literature, with many slurs and fingerings indicated.

a) The use of the pedal is indispensable in this Variation, for the sake of increased sonority. The Editor has indicated it in the most important places, where it is not prejudicial to clearness, yet without precluding it in others. Its proper use depends on the training of the player's musical hearing, to whom we recommend for this purpose Louis Köhler's new "Special Studies" (Leipzig: R. Seitz).

b) Here the 6 - 16 time mentioned before in Note d) on p. 684 reappears, and in its favor the player must at once drop the measure-accent hitherto ruling. The arpeggios in the left hand prove much easier in practice, after some study (which must be carried out with metronomic precision), than they may look at first.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Pedal markings include *Ped.* and *con Ped.*. There are also asterisks (*) and 'Rw.' markings. A specific arpeggio is labeled 'a)'.

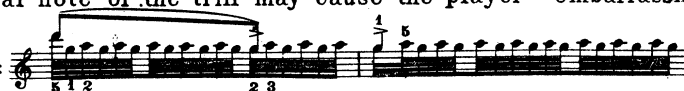
a) The arpeggio, which we otherwise exclude on principle from the interpretation of classic piano-works, strikes us as necessary here, even for hands capable of wide stretches, to do full justice to the strong accentuation demanded by the soprano. The player must of course beware of any anticipation prejudicial to the purity of the harmony. No harm is done if the highest tone be belated.

The musical score is for a piano piece, Op. 53, Nos. 106 and 109. It is written for piano and consists of four systems of music. The first system shows a right hand with chords and a left hand with a trill. The second system shows a right hand with a trill and a left hand with a trill. The third system shows a right hand with a trill and a left hand with a trill. The fourth system shows a right hand with a trill and a left hand with a trill. The score includes dynamic markings (sf, pp), articulation (accents), and fingerings. The right hand part is marked 'cantabile sempre.' and 'pp'. The left hand part is marked 'sf' and 'pp'. The score includes a trill in the right hand and a trill in the left hand. The trill in the right hand is marked 'cantabile sempre.' and 'pp'. The trill in the left hand is marked 'sf' and 'pp'. The score includes a trill in the right hand and a trill in the left hand. The trill in the right hand is marked 'cantabile sempre.' and 'pp'. The trill in the left hand is marked 'sf' and 'pp'.

a) For the execution of this trill the player may consult our directions given in Op. 53, 106, 109; (at the entrance of any melodic note the trill pauses for the duration of its smallest fraction—a half trill-beat—which affects the auxiliary). Respecting the quantity of the movement, triplets of 64th-notes—twice as many notes as in the left hand—would seem appropriate, but polyrhythmically trained hands will be able to content themselves with simple 64th-notes—4 notes to 3 in the left hand. The latter mode is especially advisable in cases where the former would threaten a retardation of the tempo. To the execution of the left-hand part, the remarks in Note a) on p. 680 apply in a still higher degree.

The musical score consists of three systems of piano music. Each system has a right-hand staff with a complex trill and a left-hand staff with a corresponding scale. The first system is marked with 'a)' and includes dynamic markings 'poco cresc.' and 'dim.'. The second system is marked with 'legato.' and 'pp'. The third system is marked with 'poco slentando (ma poco)' and 'p dimin.'. The score is annotated with 'a)' and 'b)' to refer to the explanatory text below.

a) The coincidence of the melody-note with the principal note of the trill may cause the player embarrassment, from which the following elucidation will relieve him:



b) The player should fancy an ideal (latent) consonance of the two first tones of the principal theme with this "scale of sixths":

