

ten. ten. sf non sf sf decresc....

sf non sf sf Legato. legato.

una corda. espr poco rit. m. d.

pp ten. ten. attacca subito il Rondo.

Allegretto moderato. (♩ = 108.)

Rondo.

a) sempre pianissimo.

Ped. Ped. Ped.

α) The principal motive of the Rondo includes the first Bass note. Specifically adapted to the Piano in form and feeling, it is to be comprehended in its integrity literally, as it stands in the lower staff as the part for the left hand. The proper rendering of the piece depends generally upon this preliminary conception.

29921-36

a) The "smoothest" fingering for fingers capable of greater extension is the following:

Players who have acquired a certain skill in "passing over," may proceed thus:

b¹) The first Bass note must be separated always with the greatest care from those which follow. By taking the same finger (the fifth) this is most easily done.

b²) Not by skillfully changing fingers but by a proper quiet holding of the whole hand is legato octave-playing made possible. Continued practice is of course necessary to acquire this.

tr
cresc. *f*
5 3 4 1 4 1

f
7

f
Pia.

Poco più animando.
3 3 3
a) *f*

29921=36

a) The following easier method will perhaps be welcome to smaller hands which have become fatigued with the trill movement.

a)

29921=36

a) The entire episode in A minor is to be rendered in a somewhat impassioned manner, and special care taken that the triplet divided between the two hands be unmistakably played as such. As regards the hurrying of the Tempo it resembles the G minor-episode in the Finale of the third Symphony. (Eroica.)

poco rallentando al tempo primo.

f sf p ff sf p dec resc. ppp

*Ped. **

M.M. = 108.

sempre pianissimo.

ppp

cresc. dec resc.

sempre pianissimo.

ped.

* *

ped.

* *

ped.

* *

cresc.

p

decresc.

cresc.

tr

tr

f

tr

ped.

* *

f

tr

poco stretto.

sempre forte.

ped.

* *

29921-30

2) Compare the method of executing given on page 22 for the same passage.

M. M. $\text{♩} = 120.$

29921=36

A) Although the second middle period (C minor) like the first (A minor) is to be played throughout with force and much fire, yet this necessity by no means excludes those minute shadings, which the ascending and descending triplets suggest to the natural pulse of musical feeling.

cresc.

p *b)* *cresc.* *sf*

molto tranquillo ma senza slentare.

sempre pianissimo.

sempre legato.

d) *espressivo.*

sempre pp

Ped. ** Ped.* ** Ped.* ** Ped.*

29921=36

a) *b)*
α, β) The imitations in the first and second part must be well brought out:

γ) If one does not see clearly the force of Remark *α)* at the beginning of the Rondo (page 20), attention to the Bass during the next twenty-seven bars will greatly assist him. And here let the difference be kept closely in view between an eighth marked "staccato" and a quarter similarly marked.

δ) *Espressivo.* This expression of the author the editor has explained by $\text{—} \text{—}$ between each two bars.

Musical score for piano, page 29. The score consists of seven systems of staves. The notation includes various dynamics and performance instructions:

- System 1: *pp*, *ten.*, *pp*, *pp*
- System 2: *pp*, *pp*
- System 3: *poco*, *a.*, *poco crescendo*
- System 4: *non legato.*, *decresc.*, *sempre pianissimo.*
- System 5: *f subito.*

The score is marked with *pp* (pianissimo) in several places, and includes slurs and fingerings throughout. The bottom left corner of the page contains the number 29921=36.

a) By the slurs, which the composer writes here, a strict *legatissimo* is intended, since, as is obvious, all that precedes and follows must also be played so.

decresc. p decresc.

poco marcato. sempre più

ppp ppp f subito. f

ff

diminuendo. p

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first four measures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *cresc.* at the beginning, *p* (piano) in the second measure, *decresc.* (decrescendo) in the third measure, and *cresc.* again in the fifth measure. A trill (*tr*) is indicated above the final note of the upper staff.

The second system continues the piece. The upper staff has a trill (*tr*) over the first measure. The lower staff features a more complex rhythmic pattern with eighth notes and rests. A fortissimo (*ff*) dynamic marking appears in the third measure. A *Ped.* (pedal) marking is present above the final measure of the system.

The third system shows the continuation of the piano and bass parts. The upper staff has a *Ped.* marking above the first measure. The lower staff has a fortissimo (*ff*) dynamic marking in the third measure. A trill (*tr*) is marked above a note in the upper staff.

The fourth system features a *Ped.* marking above the first measure of the upper staff. The lower staff has a *sempre forte.* (sempre forte) dynamic marking in the third measure. Triplet markings (*3*) are present over groups of notes in the lower staff.

The fifth system continues the piano and bass parts. The upper staff has a trill (*tr*) over the first measure. The lower staff has a trill (*tr*) over the first measure.

The sixth system features a *sempre più forte.* (sempre più forte) dynamic marking in the third measure of the upper staff. The piano part continues with eighth-note patterns.

sempre incalzando ma non troppo.

29921-36

ã) The "Stretta" beginning on the preceding page, here continued, and lasting through nearly thirty bars requires such a finished "Technique;" that an ordinary player will perhaps weary in the middle of it. As a slackening of the time is on no condition admissible and the strength of the right hand is taxed much more than that of the left, whose figures are easier, the editor suggests as a means of relief, changing the triplets into groups of four notes, by analogy:

etc.

sf sf sf p
Ped. * Ped. * Ped. *

ff sf sf sf p
Ped. * Ped. * Ped. *

cresc.
Ped. * Ped. *

ff f f f f
sempre Ped.

decresc. p pp

senza ritardare. lunga.
ppp
Ped. * Ped. *

34 Prestissimo. $\text{♩} = 152.$

The musical score consists of six systems, each with a treble and bass staff. The tempo is marked 'Prestissimo' with a quarter note equal to 152 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings: *sfz* (sforzando), *p dolce* (piano dolce), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), and *sempre pianissimo*. Performance instructions include *Ped.* (pedal) and *sfx* (sforzando). The score is heavily annotated with fingerings (1-5) and includes a 'Ped.' instruction with an asterisk in the second system. The final system concludes with *sempre pianissimo* and *sfx p*.

29921-36

8) To overcome the difficulty of legato octave-playing—the rapidity of the movement allowing no time for change of finger—the following method might be employed, though not particularly to be commended:

First system of musical notation. The right hand features a melodic line with a slur over the first two measures. The left hand plays a bass line with triplets and fingerings (1, 3, 1, 2, 4). The system includes a double bar line, an asterisk, and the word 'Ped.'.

Second system of musical notation. Similar to the first, it features a melodic line with a slur and a bass line with triplets. The system includes a double bar line, an asterisk, and the word 'Ped.'.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand continues with triplets and fingerings. The system includes a double bar line, an asterisk, and the word 'Ped.'.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand continues with triplets and fingerings. The system includes a double bar line, an asterisk, and the word 'Ped.'.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand continues with triplets and fingerings. The system includes a double bar line, an asterisk, and the word 'Ped.'.

Sixth system of musical notation. The right hand has a melodic line with a slur. The left hand continues with triplets and fingerings. The system includes a double bar line, an asterisk, and the word 'Ped.'.

accelerando.....

Trills in both hands. *tr.* markings above notes. *tr.* markings below notes. *cresc.* marking above the right hand. *tr.* marking above the right hand. *Red.* markings below the left hand. Asterisks below the left hand.

M. M. O = 168

Dynamic markings: *f*, *p*, *f*, *f*, *p*. *Red.* markings below the left hand. Asterisks below the left hand.

Dynamic markings: *p*, *cresc.*. *Red.* markings below the left hand. Asterisks below the left hand.

Dynamic markings: *f*, *f*. *Red.* markings below the left hand. Asterisks below the left hand.

decresc., *simile.*, *pp*, *f*, *f*. *Red.* markings below the left hand. Asterisks below the left hand.

29921-36

A) In connection with the *accelerando* recommended by the Editor, the execution of the trills may and must be limited to eighths:

Trills in both hands, eighth notes.

B) The following method seems to us the best adapted to attain distinctness and rapidity of execution:

Trills in both hands with fingering numbers (1, 2, 3, 4, 5) above notes. *In modern style:*