ten. ten. sf non sf sf decresc.

sf non sf sf Ped. legato.

una corda. pp espr poco rit. m. d. sf

pp ten. ten. Ped. attacca subito il Rondo.

Allegretto moderato. (♩ = 108.)

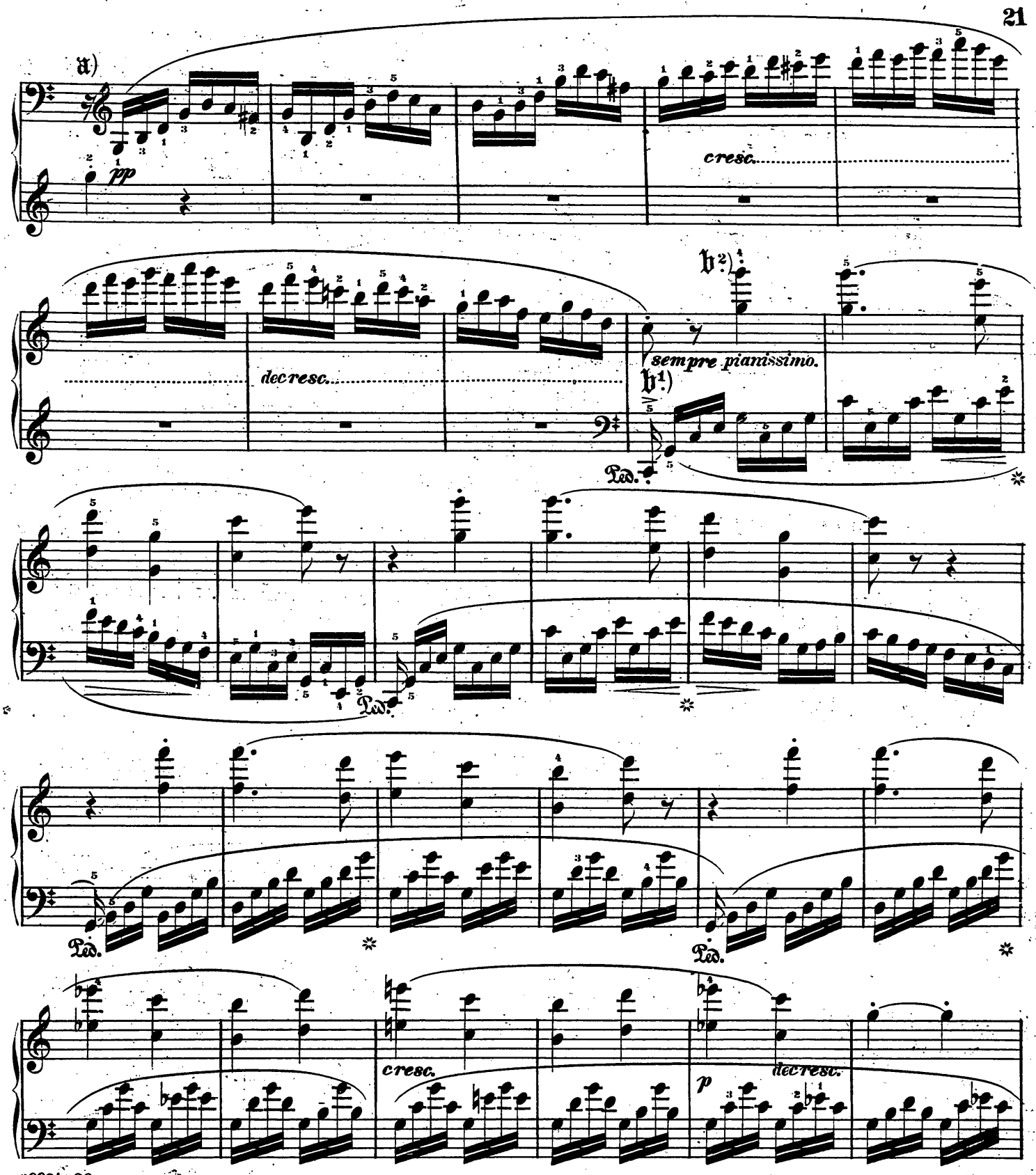
Rondo.

a) *sempre pianissimo.*

Ped. Ped. Ped. pp Ped. pp

29921=36

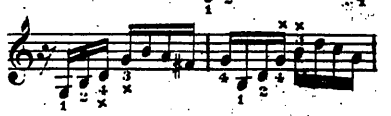
a) The principal motive of the Rondo includes the first Bass note. Specifically adapted to the Piano in form and feeling, it is to be comprehended in its integrity literally, as it stands in the lower staff as the part for the left hand. The proper rendering of the piece depends generally upon this preliminary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

ff

Ped.

sf

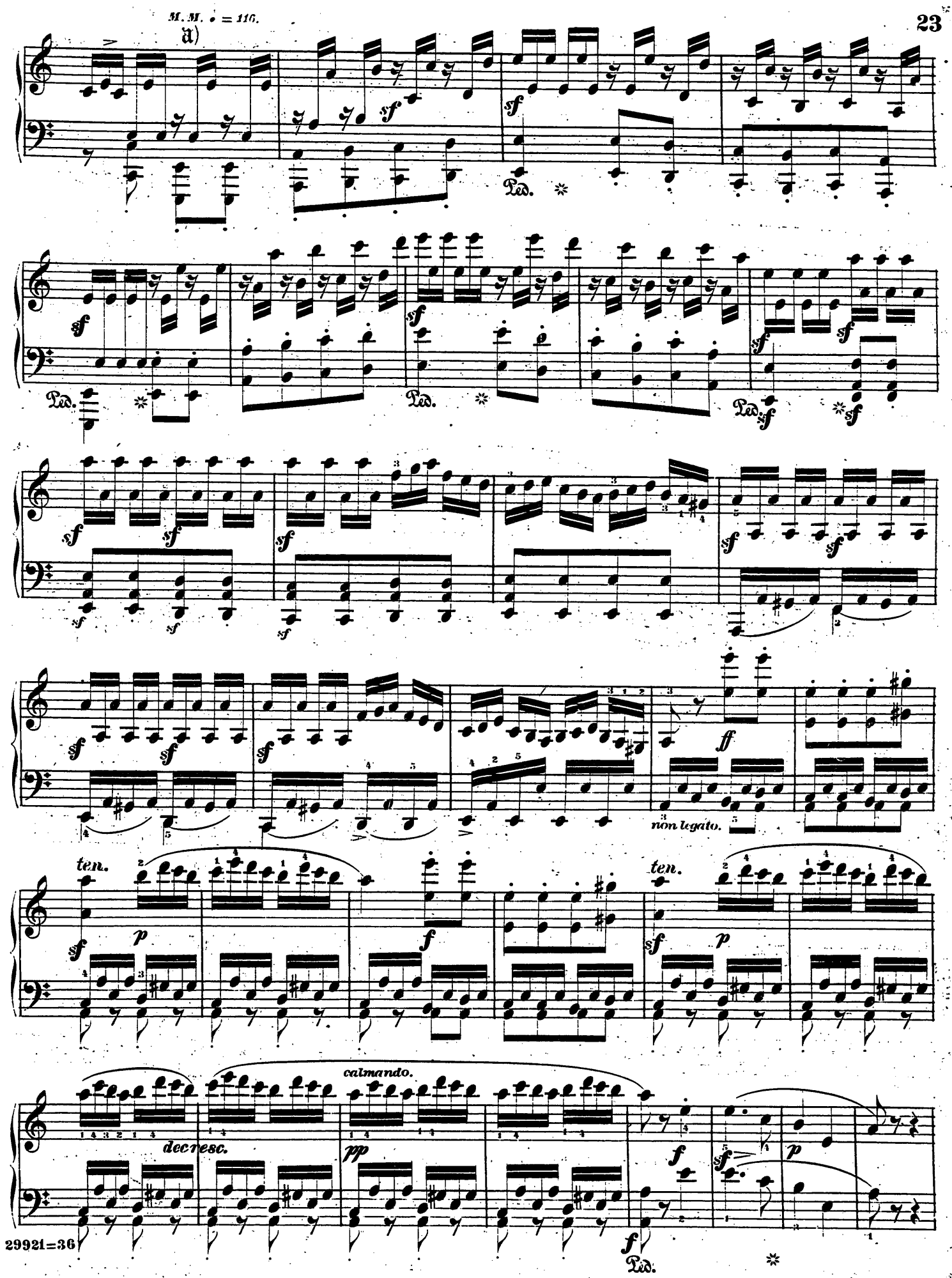
ff

Ped.

Poco più animando.

a) f

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



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.

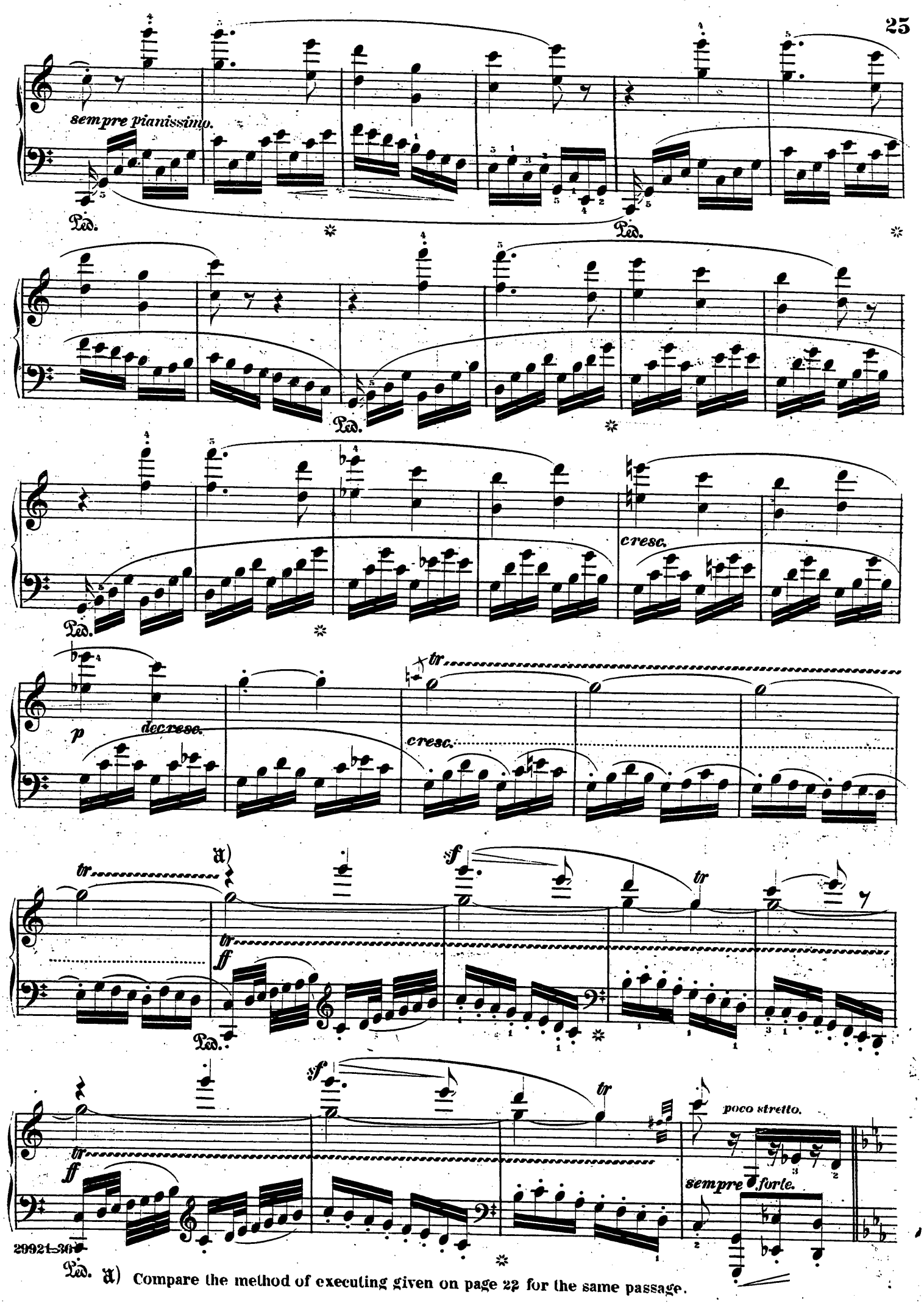
dec resc.

M.M. ♩=108.

sempre pianissimo.

cresc.

decresc.



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

M. M. ♩= 120.

fz

cresc.

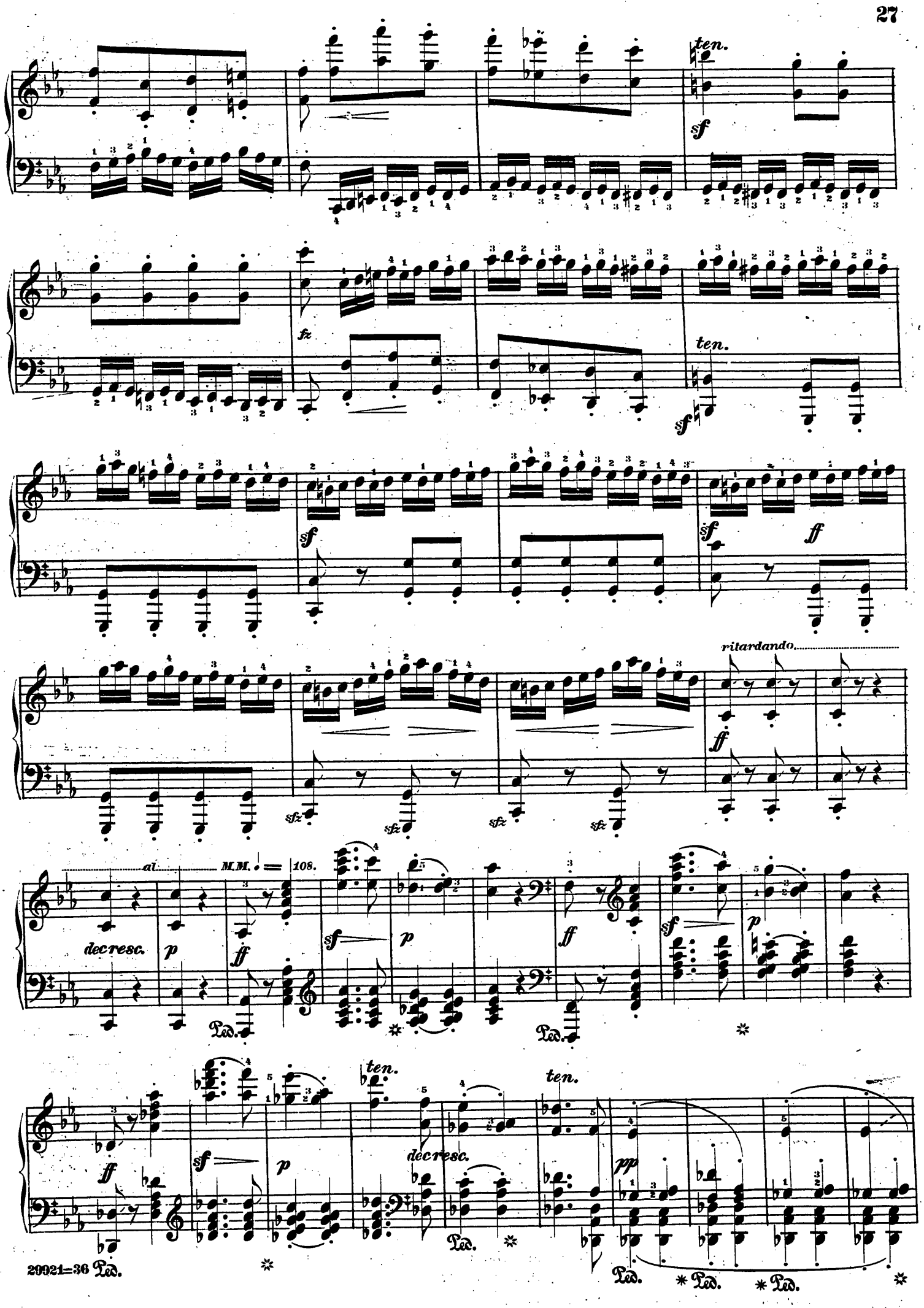
f

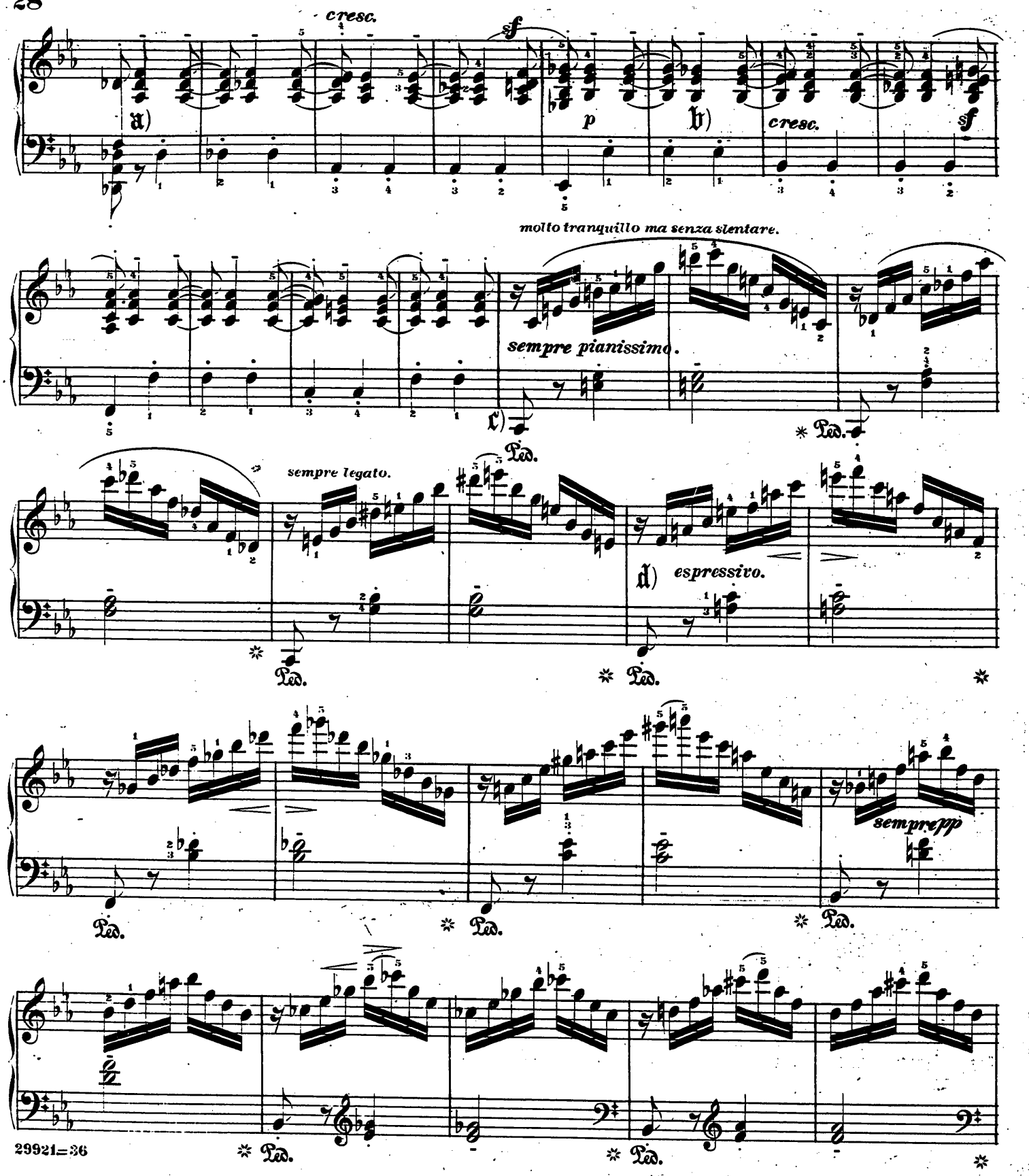
ff

ten.

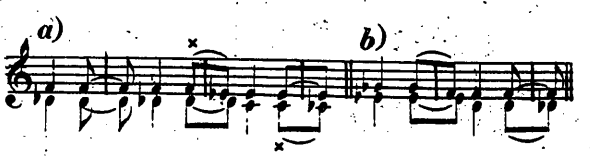
sf

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 trip--lets suggest to the natural pulse of musical feeling.


ten.
sf
fz
ten.
sf
sf
sf
ff
ritardando
ff
sfz
sfz
sfz
sfz
al
M.M. ♩ = 108.
decresc.
p
ff
sf
p
ff
sf
p
ff
sf
p
ten.
decresc.
ten.
pp
Ped.



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



c) If one does not see clearly the force of Remark a) 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 be-tween an eighth marked "staccato" and a quarter similarly marked.

d) *Espressivo.* This expression of the author the editor has explained by < > between each two bars.

a) *pp*

ten.

pp

pp

pp

pp

poco a poco crescendo.

non legato.

f

decresc.

sempre pianissimo.

f subito.

sf

sf

sf

Ped. ✲

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.

sf

decresc.

p

decresc.

sempre più

poco marcato.

pp

ppp

f subito.

ff

Ped.

ff

Ped.

Ped.

diminuendo.

p

Ped.

Ped.

cresc. p decresc. tr cresc.

tr a) tr ff Ped.

sf tr tr ff Ped.

sf tr tr sempre forte.

sempre più forte.

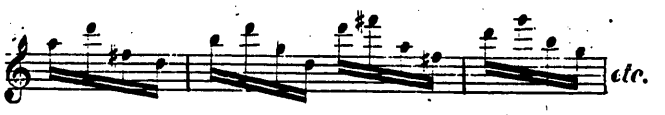
29921=36

a) See page 22.

sempre incalzando ma non troppo.

29921=36

a) 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:



sf sf sf p

Ped. Ped. Ped.

ff sf sf sf p

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

ff sf sf sf sf

sempre Ped.

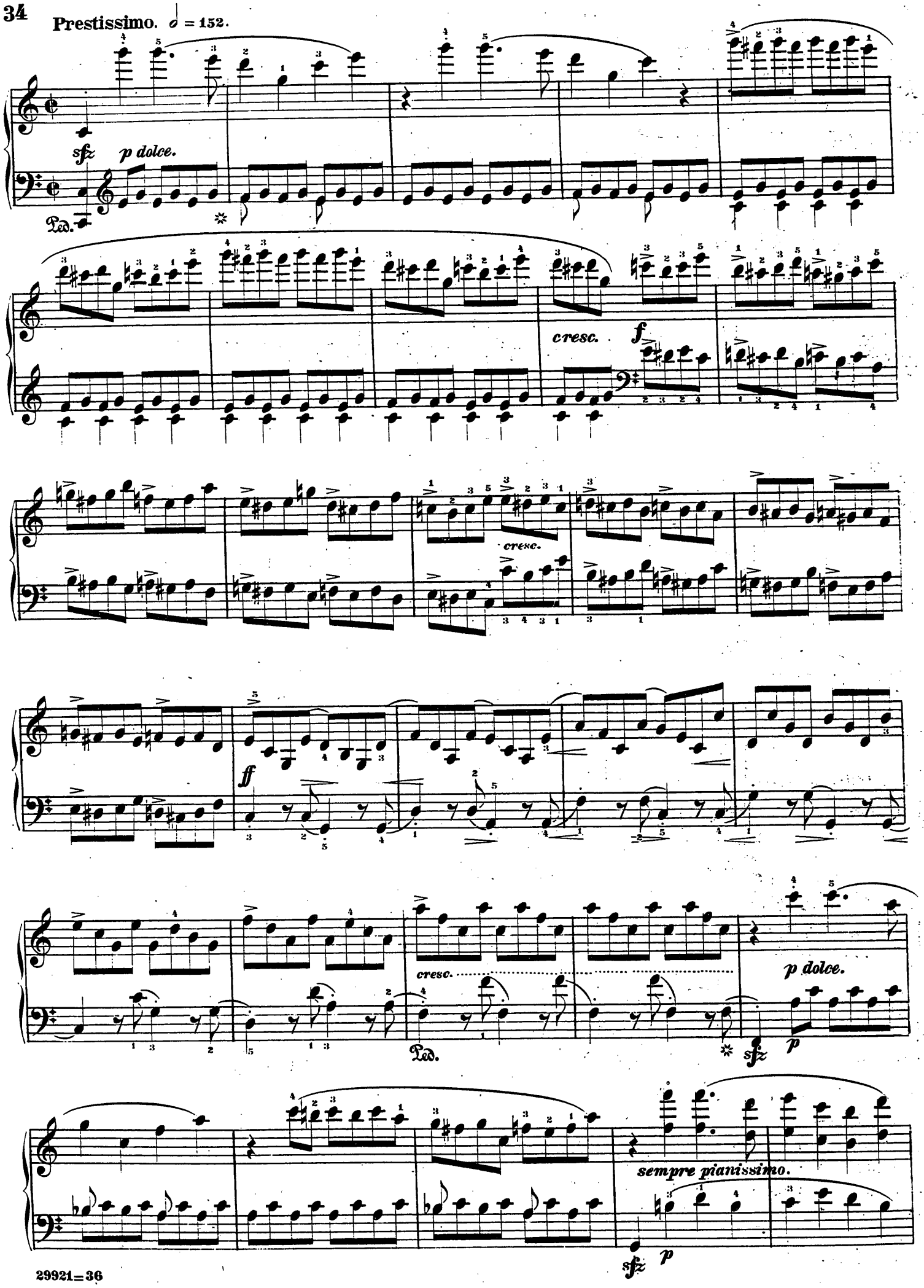
decresc. p p ppp

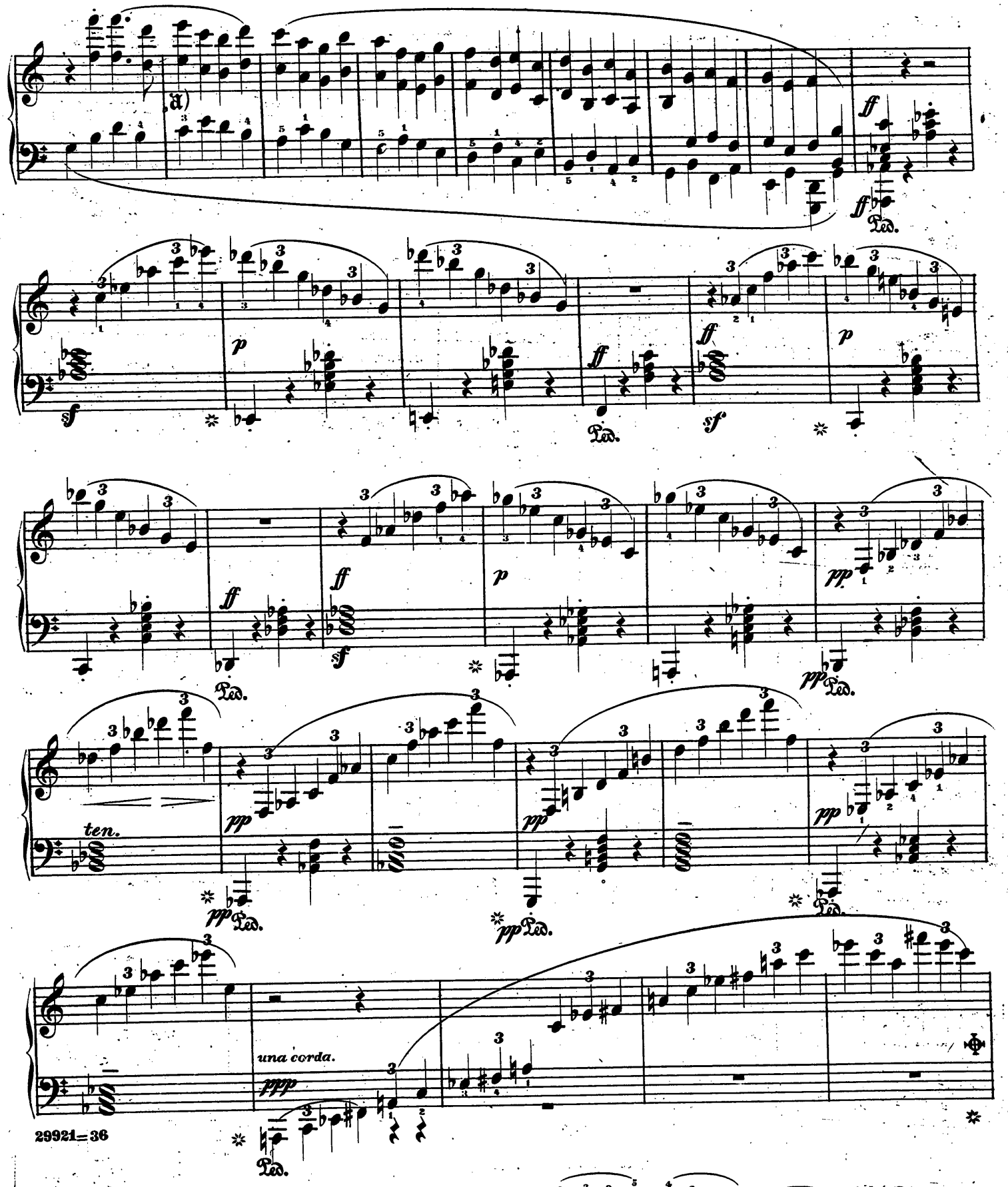
senza ritardare. lunga.

ppp

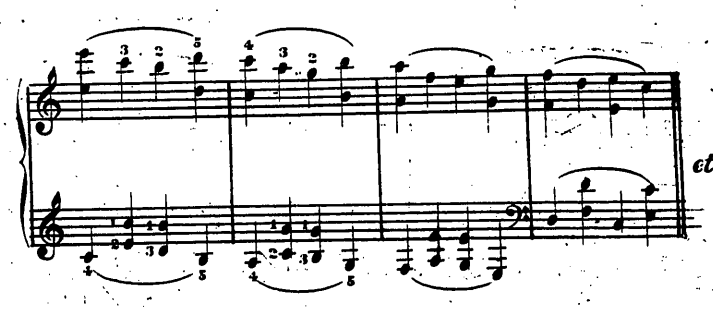
Ped. Ped. Ped.

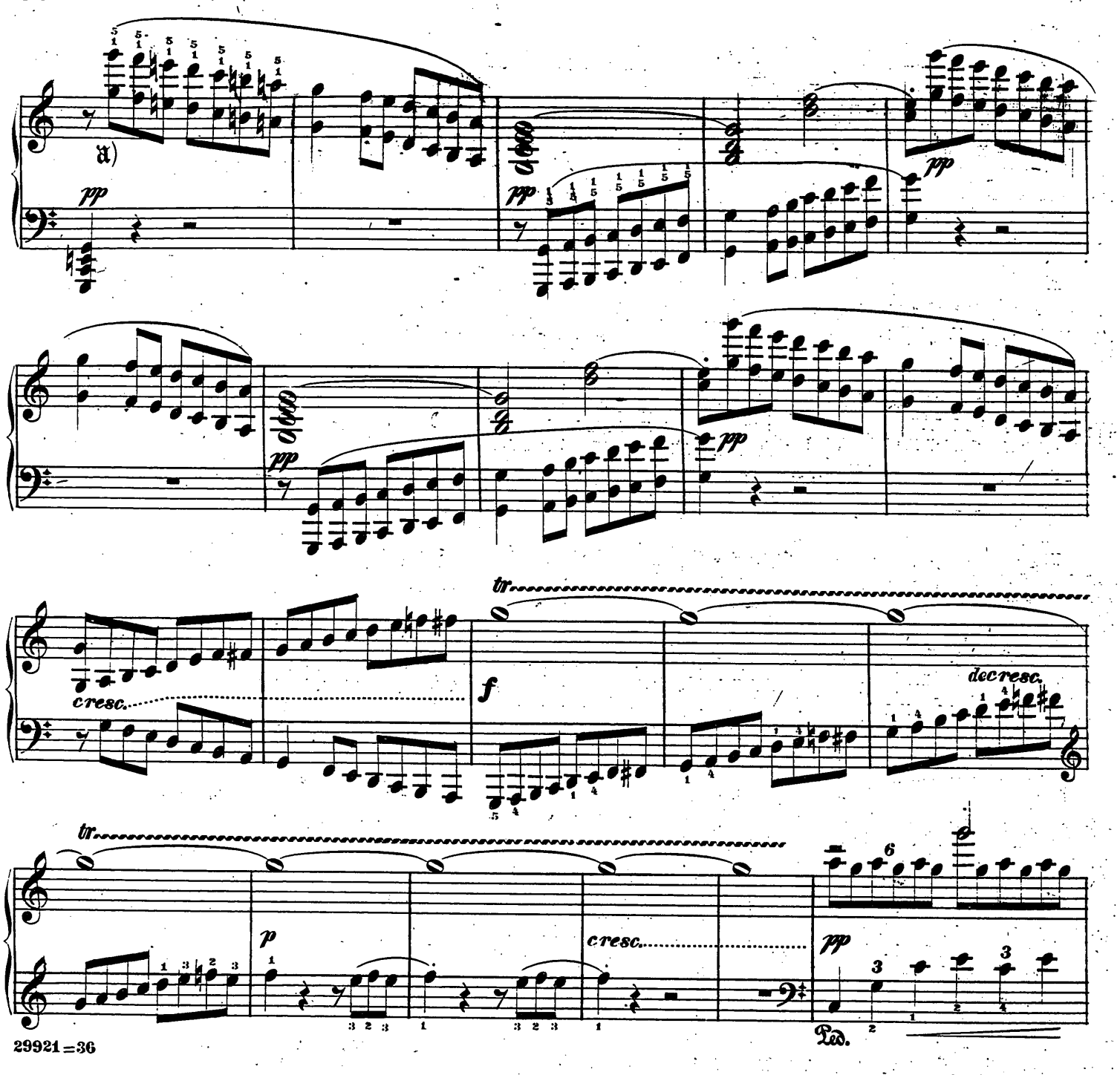
attacca subito il Prestissimo.


Prestissimo. 𝅗𝅥 = 152.
sfz
p dolce.
Ped.
cresc.
f
cresc.
ff
cresc.
Ped.
p dolce.
sfz
p
sempre pianissimo.
sfz
p



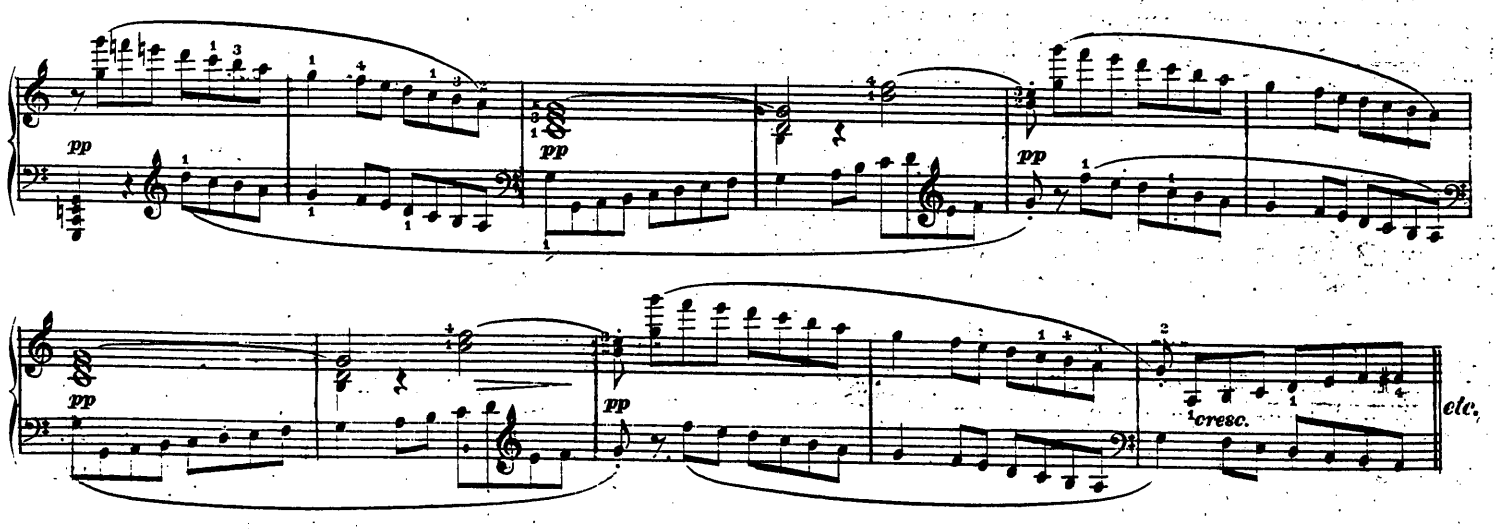
a) To overcome the difficulty of legato octave-playing— the rapidity of the movement allowing no time for change of finger— the following method might be employed, though not particularly to be commended:

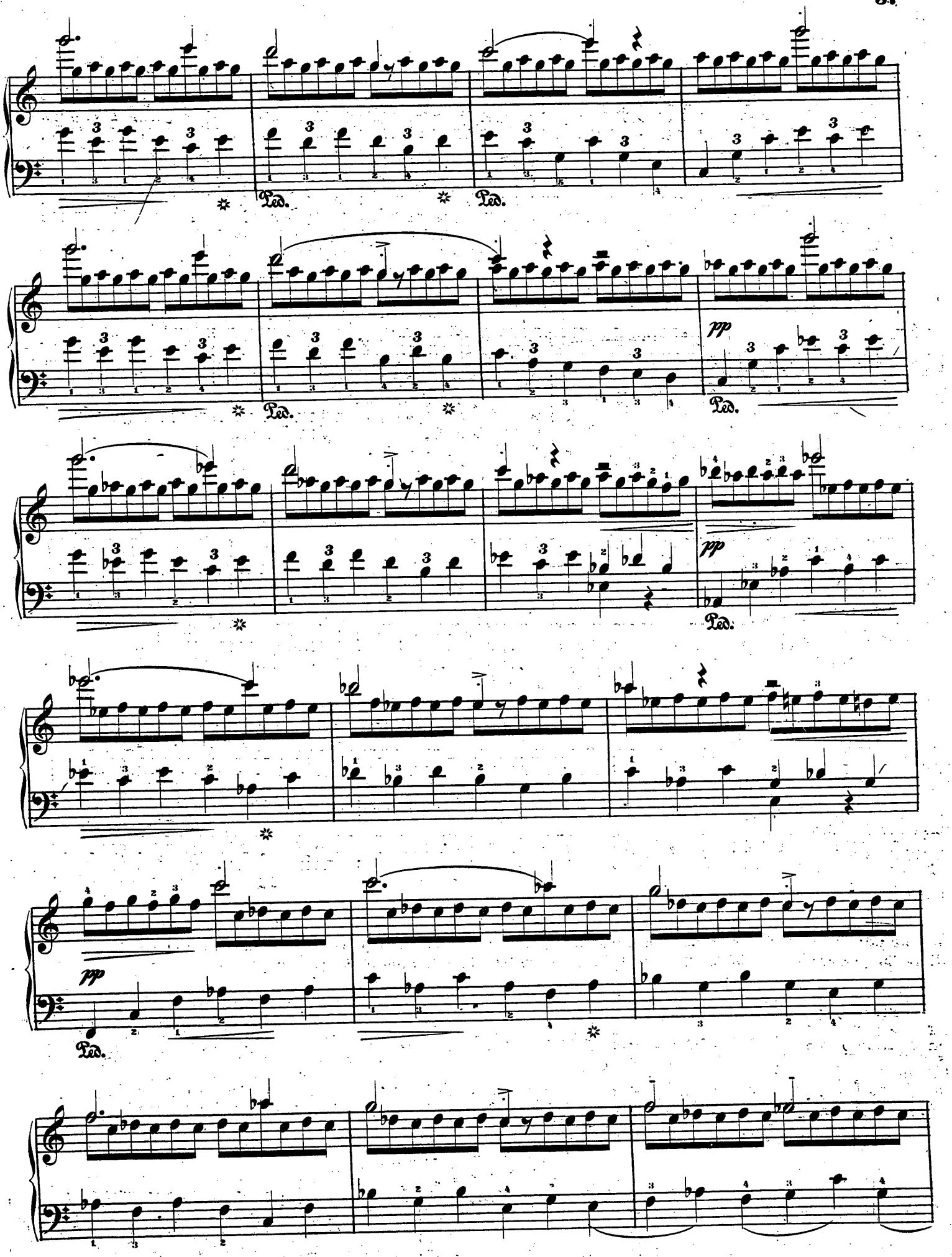


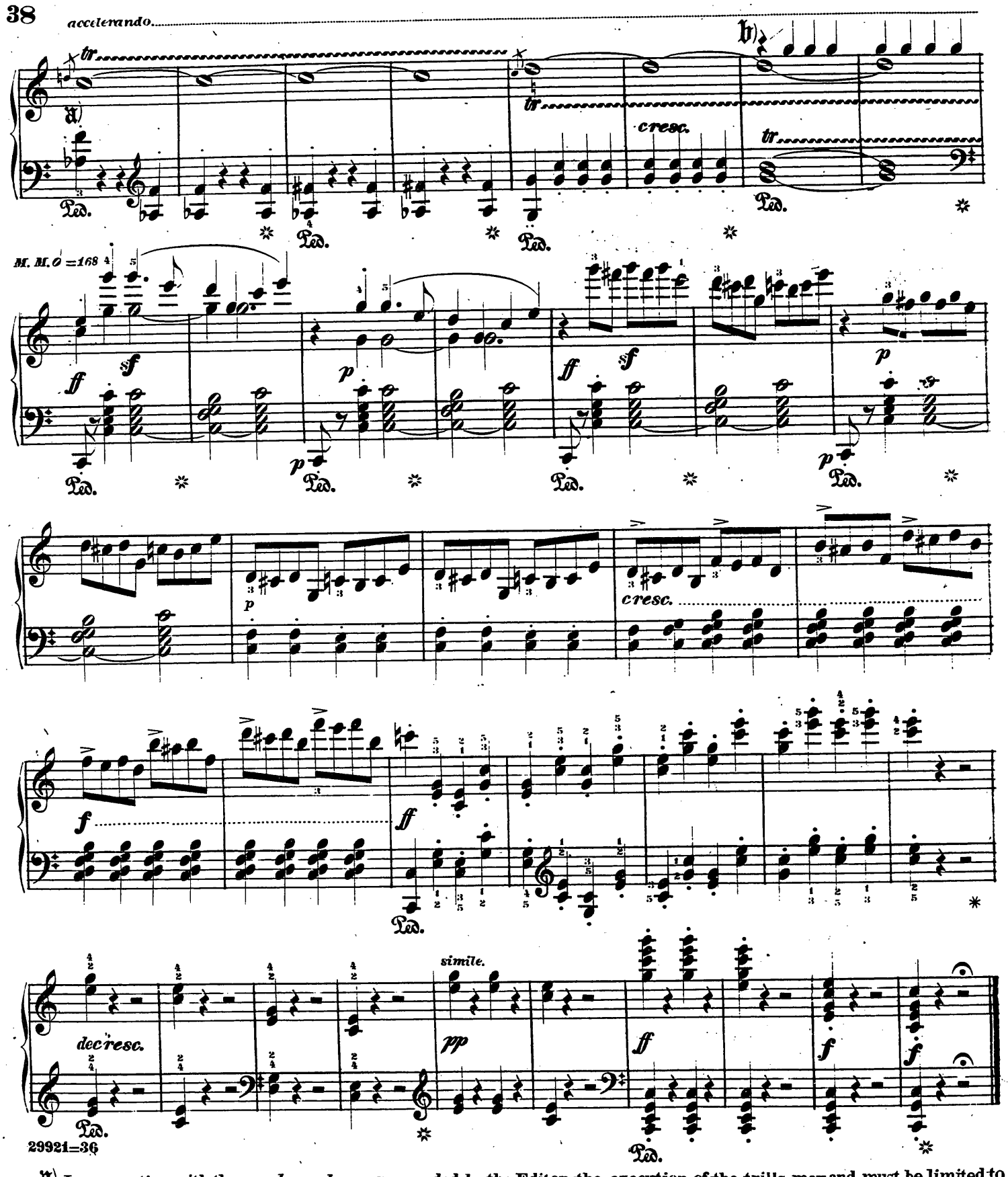


29921=36

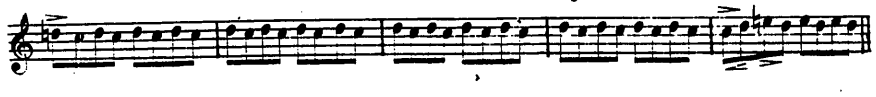
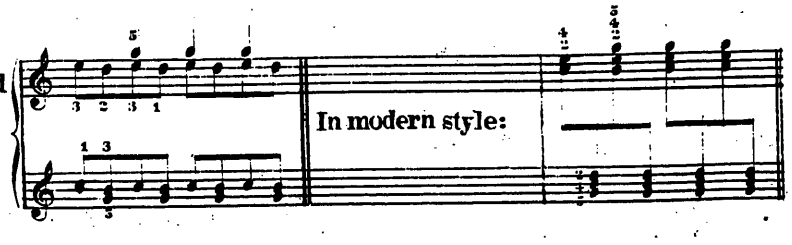
a) The gliding octaves in both hands, and that, too, "*pianissimo*," cannot be played on our modern Pianos. The editor alters the passage, and finds that the effect does not violate the intention of the composer.




Ped.
pp



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



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