

Allegro ma non troppo ♩ = 138-144

345 345 *simile*  
*ff marcatisissimo*  
 543 543 *simile*  
 Db C Bb C Bb Ab G F  
 p

E Db C Bb C Bb Ab G Ab G F E Db C Bb C Bb Ab G F  
*cresc.*  
 E F E Db C Db C B

E F E Db 1 4 3 2 1 4 3 2 *simile* 1 4 3 2 3 5 3 1 3 5 3 1 *simile*  
 a) ..... *f*  
 C Db C B C Db C B C Db C B Bb C Bb A Bb C Bb A Bb C Bb A Bb C Bb A  
 1 2 3 4 1 2 3 4 *simile* 2 1 2 3 2 1 2 3 *simile*  
 C Db C B C Db C B C Db C B Bb C Bb A Bb C Bb A Bb C Bb A Bb C Bb A

Bb C Bb A Bb C Bb A Bb G Ab Bb C Bb Ab G C F A C Db C Bb A Bb A G F G A F C F A C Db C Bb  
*dim.* ..... *pp sottovoce*  
 Bb C Bb A Bb C Bb A Bb G Ab Bb C Bb Ab G F F

A Bb A G FG A F Bb Db F Db C Bb C Bb A Gb A Gb F E F GE F G Ab G G Ab Bb G E F G E  
 F F Db C Db Bb C

a) La seguente modificazione dinamica (dovuta a Bülow) è oggi indiscussa ed accettata anche dagli spiriti più conservatori:

a) La suivante modification dynamique (due à Bülow) est aujourd'hui indiscutée et acceptée par les esprits les plus conservateurs:

a) The following dynamic modification (due to Bülow) is now-adays undisputed and accepted by the most conservative minds:

*f* *ff* *dim.* *pp ecc. etc.*

a) Si può ottenere un'espressività più intensa, più lamentosa, legando la nota bas-

sa, cioè: 1. ecc. 2. ecc.

N.B. in questo secondo caso, la modificazio-  
ne non deve alterare nell'esecutore il con-  
cetto ideale della figurazione melodica del-  
la seconda parte: il sol continua a risolver-  
si sul fa. La legatura inferiore è una modi-  
ficazione di ordine puramente pianistico.

a) On peut obtenir une expression plus in-  
tense, plus plaintive, en liant la note basse

ainsi: 1. etc. 2. etc.

N.B. dans ce second cas, la modification ne doit  
pas altérer chez l'exécutant la conception i-  
déale de la figuración mélodique de la se-  
conde partie: le sol continue à se résoudre  
sur le fa. La liaison inférieure est une mo-  
dification d'ordre purement pianistique.

a) A more intense and plaintive expression  
may be obtained by on the bass-note, thus:

etc. etc.

N.B. In this second example, the modifica-  
tion should not alter for the player the ideal  
conception of the melodic figuración of the se-  
cond part; the G is still to be resolved  
on the F. The connection below is a modifica-  
tion of a purely pianistico order.

(sempre espress.)

(cresc.)

*sf* *f* *(forte)*

(con molta forza e senza correre!)

*sfp*

a) La vera melodia, cioè: *etc.*,  
 si trova durante otto battute alla m.d. Spetta dunque all'esecutore intelligente di saperla far risaltare in mezzo alle varie figurezioni, marcadola alquanto, e mantenendo la m.s. in una dinamica «accompagnante».

a) La vraie mélodie: *etc.*,  
 se trouve pendant 8 mesures à la m.d. L'exécutant intelligent devra donc savoir la faire ressortir au milieu des différents dessins, en la marquant légèrement et maintenant à la m.g. une dynamique d'accompagnement.

a) The real melody: *etc.*,  
 appears for 8 bars in the right hand. The intelligent player, therefore, should know how to make it stand out from among the various figures, marking it slightly and maintaining in the left hand the dynamic force of «accompaniment».

The musical score consists of six systems, each with a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The key signature has two flats (B-flat and E-flat).

- System 1:** Treble staff has a complex melodic line with slurs and fingerings. Bass staff has a simple accompaniment. Dynamic marking: *sfp*.
- System 2:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic markings: *(f)* and *(p)*. Performance instruction: *espress. e marcato*.
- System 3:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *sfp*.
- System 4:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *(f)*. Performance instruction: *molto espress.*. Later in the system, *f subito e risoluto*.
- System 5:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *sf*.
- System 6:** Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *sf*.

a) Il secondo accordo non *sf* (sebbene forte).  
Idem per tutti i casi analoghi che seguono.

a) Le second accord non *sf* (bien que fort).  
Idem pour tous les cas analogues qui suivent.

a) The second chord not *sf* (although forte).  
The same for all the similar cases that follow.

Musical notation for the first system. The treble staff contains chords and arpeggiated figures. The bass staff contains a complex arpeggiated pattern. Dynamics include *sf* and *(ten.)*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Musical notation for the second system. The treble staff continues with chords and arpeggiated figures. The bass staff continues with the arpeggiated pattern. Dynamics include *sf* and *ff*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Musical notation for the third system. The treble staff features a long melodic line with various intervals and ornaments. The bass staff contains chords and arpeggiated figures. Dynamics include *sf* and *ff*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Musical notation for the fourth system. The treble staff contains a melodic line with various intervals and ornaments. The bass staff contains chords and arpeggiated figures. Dynamics include *pp (sottovoce)* and *cresc:.....*. Instructions include *4 Corda* and *3 Corde*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Musical notation for the fifth system. The treble staff contains a melodic line with various intervals and ornaments. The bass staff contains chords and arpeggiated figures. Dynamics include *espress.*, *sf*, and *f*. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

a) Si osservi il  $\sharp$  del *la*, il quale era invece  $\flat$  due e sei battute prima nella stessa scala.

a) A remarquer le  $\sharp$  du *la*, qui était au contraire  $\flat$  deux et six mesures avant dans la même gamme.

a) Notice the  $\sharp$  of the *A*, which was on the contrary  $\flat$  two and six bars before and in the same scale.

*a)* L'interpretazione di questo passo è difficilissima. Raccomando particolarmente di non esagerare gli sforzati. Mai si deve perdere di vista il carattere espressivo, appassionato, ma cantabile soprattutto, dell'intero frammento, tanto mirabile per la sua dolorosa «umanità».

*a)* L'interprétation de ce passage est très difficile. Je recommande particulièrement de ne pas exagérer les «sforzati». Jamais il ne faut perdre de vue le caractère expressif, passionné, mais surtout cantabile du fragment tout entier, si admirable pour sa douloureuse «humanité».

*a)* The interpretation of this passage is very difficult. I particularly recommend that the *sforzati* be not exaggerated. One should never lose sight of the expressive, passionate, but above all *cantabile* character of the whole fragment, so admirable for its sorrowful «humanity».

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic. The second staff features a piano accompaniment with a strong emphasis on the bass line, marked with *sf* (sforzando) in several places. The system concludes with the instruction *più forte*.

Second system of the musical score, continuing the grand staff. The upper staff contains a melodic line with various fingering numbers (1, 2, 3, 4, 5, 8) and accents. The lower staff provides a rhythmic accompaniment with similar fingering and dynamic markings.

Oppure  
Ou bien  
Or else.

Third system of the musical score. It includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a mezzo-forte (*m.f.*) dynamic and includes the words "Oppure", "Ou bien", and "Or else." in three different languages. The piano accompaniment features a *ff* (fortissimo) dynamic. The system ends with a *p* (piano) dynamic marking.

Fourth system of the musical score, showing the piano accompaniment. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The bass line includes fingering numbers 1, 2, and 5.

Fifth system of the musical score. The upper staff begins with an eight-measure rest, indicated by a dashed line and the number 8. The lower staff contains a melodic line with a *ff* dynamic and the instruction *(con impeto)*. The system concludes with a *ff* dynamic marking.

Sixth system of the musical score. The upper staff has a first-measure rest, indicated by the number 1. The lower staff features a melodic line with a *ff* dynamic and a first-measure rest. The system ends with a piano (*p*) dynamic and a triplet marking over the notes. Below the staff, the instruction *(la nota bassa sempre un poco marcata)* is written.

dim.

1 C.  
sempre *pp*  
(molto egualmente)

*pp*

*pp* (sottovoce)

(sempre 1 C.)

a)

*pp*

*sf*

a) Questi due do sono legati, sull'autografo di Parigi. La ripetizione che hanno tutte quante le edizioni è quindi erronea.

a) Ces deux ut sont liés, sur le manuscrit autographe de Paris. La répétition que donnent toutes les éditions est donc erronée.

a) These two C's are tied, in the autograph manuscript of Paris. The repetition given by all other editions is therefore erroneous.

(molto espressivo quasi singhiozzando)

(p) mp

3 C.

rit:..... a tempo (la m.d. pp)

mf p b)

espress. e dolente  
Pedale come la prima volta

(pp) (espr.) sf

(p) (espr.) sf

molto espress. sf

3 C.

Oppure (più agevole):  
a) Ou bien (plus facile):  
Or else (easier):

p ecc.  
etc.

2 1 2

b) Risulta più impressionante di abbassare l'intensità sonora al quasi pianissimo, a partire da (a) e per 14 battute, risalendo quindi all'energia dell'altra volta.

b) Il est plus impressionnant de diminuer l'intensité sonore au quasi pianissimo, à partir de (a) et pendant 14 mesures, puis de retourner à l'énergie précédente.

b) A more expressive effect is obtained by dominating the intensity of sound to «quasi pianissimo» from (a) and for 14 bars, afterwards returning to the energetic character of the previous passage.

c) Vedi nota precedente.

c) Voir note précédente.

c) See preceding note.

a) Tutte le vecchie edizioni (ed anche certe moderne, informate al principio di adottare senza discussione gli errori più celebri dei manoscritti e delle prime pubblicazioni) hanno qui la seguente versione:

a) Toutes les vieilles éditions (et aussi quelques modernes, imbues du principe d'accepter sans discussion les erreurs les plus notoires des manuscrits et des premières éditions) ont ici la version suivante:

a) All the old editions (and also certain modern ones founded on the principle of adopting without discussion the most notable errors of the manuscript and of the first editions) have here the following version:

Il manoscritto svela subito la causa dello sbaglio. Disposizione dell'autografo:

Le manuscrit révèle tout de suite la cause de l'erreur. Disposition de l'autographe:

The manuscript shows at once the cause of the error. The actual writing in the autograph manuscript is:

per le 4 battute seguenti). Evidentemente il segno z si riferiva soltanto al tremolo; ma i primi incisori lo interpretarono alla lettera. Donde quella bizzarra ed illogica versione che ogni revisore rispettoso e perspicace avrebbe dovuto correggere, come lo fece Bülow.

pour les 4 mesures suivantes). Evidemment le signe z se référerait seulement au trémolo; mais les premiers graveurs l'interprétèrent à la lettre. D'où cette version bizarre et illogique que tout reviseur respectueux et perspicace eût dû corriger, comme le fit Bülow.

for the 4 succeeding bars). Evidently the sign z referred to the tremolo alone, but the first engravers interpreted it literally. Hence this bizarre and illogical version which every respectful and clear-sighted revisor should have corrected as Bülow has done.

a) b) Vedi nota della prima volta.

c) Stando in assoluta simmetria col periodo analogo in *do* minore (alcune pagine prima), questo *re* dovrebbe essere *b*, ciò che sarebbe anche più beethoveniano.


a) b) Voir note de la première fois.


c) Etant absolument symétrique à la phrase analogue en *ut* mineur (quelques pages plus haut), ce *ré* devrait être *b*, ce qui est aussi plus beethovenien.

a) b) See note of the first time.


c) Being absolutely symmetrical with the similar phrase in C minor (some pages earlier), this D ought to be *b* which would also be more in accord with the spirit of Beethoven.


a) Ho soppresso qui un «ritornello» veramente ingiustificabile, e del quale già dimostraron la assoluta inutilità Liszt e Bülow.

b) Le mani di scarsa estensibilità potranno sopprimere una nota: . *Idem* negli accordi ulteriori.


c) Bülow ha così modificato questa battuta: . Questa disposizione è assai più agevole.


a) J'ai supprimé ici une «reprise» absolument injustifiable et dont Liszt et Bülow avaient déjà démontré l'inutilité complète.

b) Les mains de peu d'extension pourront supprimer une note: . *Idem* pour les accords ultérieurs.

c) Bülow a modifié ainsi cette mesure: . Cette disposition est beaucoup plus facile.

a) I have omitted here a «repetition» which is absolutely unjustifiable and of which Liszt and Bülow had already demonstrated the complete uselessness.

b) Hands of small stretch may omit a note: . *Idem* for the chords that follow.

Bülow has thus modified this bar: . This redistribution is much easier.

First system of musical notation. The right hand features a melodic line with fingerings 1 4 3, 1 2 3 1, 4 1 4, 1 4 3, and 1. The left hand provides accompaniment with slurs and dynamic markings *sf*.

Second system of musical notation. The right hand continues with fingerings 1 4 3, 1 2 3 4, 5 4 3 2, 1 2 3 4, 5 4 2 3, 5, 1 2 4, 3 4 3. The left hand includes the instruction *più f* and dynamic markings *sf*.

Third system of musical notation. The right hand has fingerings 1 4 3, 1, 4 4 3, 1 4 3, 1, 2 1 4, 3. The left hand features dynamic markings *sf*.

Fourth system of musical notation. The right hand includes fingerings 1 4 3, 1 4 3, 5, 5 4 3, 5 3. The left hand includes the instruction *senza affrettare!* and dynamic markings *sf* and *ff*.

Fifth system of musical notation. The right hand has fingerings 1 2 3 5 3 2 1, 5 4 2 5 3, 1 2 3 5 3 2 1, 5 1 2 5 3. The left hand includes the instruction *marcatissimo (quasi tromba)* and dynamic markings *sf*.

8

*sf*

*cresc:.....*

8

*simile*

*sf*

*sf*

*sf*

*fff (con tutta forza)*

*a)*

*(quasi timpani)*

8

*sf (secco)*

*sf (secco)*

*sf (secco)*

*a)* È mio convincimento formale (risultante da molte e - credo - ponderate ragioni) che il tratto discendente dovesse cominciare, nell'intenzione dell'autore, dal *fa* acuto, e che solo l'eseguità della tastiera allora in uso l'abbia costretto a cominciare lo invece dal *do*. In base a questo, da parecchi anni suono così la discesa finale:

*a)* C'est ma conviction formelle (résultant de raisons nombreuses et - je crois - très fondées) que le trait descendant devrait commencer, dans l'intention de l'auteur, sur le *fa* aigu, et que seule l'exiguité du clavier alors en usage l'ait obligé à le commencer sur l'*ut*. C'est pourquoi je joue ainsi, depuis plusieurs années, la descente finale:

*a)* It is my firm conviction (the result of many, and I believe, well-pondered reasons) that it was the composer's intention for the descending passage to begin on the high *F*, and that the limitations of the keyboard, then in use, alone obliged him to make it begin on the *C*. For this reason I have, for several years, played the final descending passage thus:

8

*sf*

*sf*

*sf*

*fff (con tutta forza)*

*ecc. etc.*