

Nicht zu geschwind und sehr singbar vorzutragen
Non tanto mosso e molto cantabile ♩ = 92-96

(a) Ho conservato qui la grafia originale. Ma avverto lo studioso che lo schizzo citato da Nottebohm in *Beethoveniana* prova che il pensiero dell'autore era questo:



(b) In queste battute, mancano le ottave in tutte le edizioni originali rivedute da Beethoven. Quindi non si debbono aggiungere.

(a) J'ai conservé l'écriture originale, mais j'avertis l'élève que le fragment cité par Nottebohm dans *Beethoveniana*, prouve que la pensée de l'auteur était celle-ci:



(b) Dans ces mesures les octaves manquent dans toutes les éditions originales révisées par Beethoven. C'est pourquoi on ne doit pas les ajouter.

(a) I have kept the original writing here. But I inform the student that the sketch quoted by Nottebohm in *Beethoveniana* proves that the composer had this thought in his mind:



(b) In these bars, the octaves are omitted in all the original editions revised by Beethoven. Hence they should not be added.

(a) Il confronto di questa melodia con quella, assai simile, dell' *allegretto* nella VII.^a Sinfonia:



sarà utilissimo per trovare la giusta espressione.

(b) Ho soppresso qui un *f*, il quale comprometteva la comprensione del passaggio *sf*-----*p*.

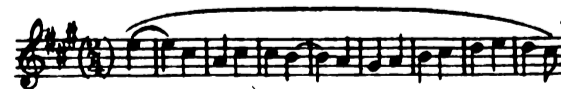
(a) La comparaison entre cette mélodie et celle, très ressemblante, de l' *allegretto* de la VII.^e Symphonie:



sera très utile pour trouver la juste expression.

(b) J'ai supprimé ici un *f* qui compromettrait la compréhension du passage *sf*-----*p*.

(a) A comparison of this melody with the very similar one of the *allegretto* in the VIIth Symphony:



will be very helpful in finding the right expression.

(b) I have suppressed a *forte* here which endangered the appreciation of the passage *sf*-----*p*

First system of musical notation. Treble clef staff contains a series of chords and notes with fingerings 4, 5, 4, 4, 5, 4. Bass clef staff contains a series of notes with fingerings 4, 5, 3, 4, 3, 5, 5. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble clef staff contains notes with fingerings 5, 4, 4, 3, 2, 5, 4, 3. Bass clef staff contains notes with fingerings 2, 4, 3, 5, 2, 4, 1, 1, 7. Dynamic markings include *p (subito)* and *teneramente*.

Third system of musical notation. Treble clef staff contains notes with fingerings 4, 5, 3, 4, 3, 4, 4, 5, 5, 4. Bass clef staff contains notes with fingerings 2, 5, 1, 2, 1, 5, 2, 4, 5, 5, 1. *cresc.* markings are present in both staves.

Fourth system of musical notation. Treble clef staff contains notes with fingerings 4, 4, 5, 2, 3, 4. Bass clef staff contains notes with fingerings 1, 4, 2, 4, 5, 2, 2, 5. Dynamic markings include *p* and *cresc.*

Fifth system of musical notation. Treble clef staff contains notes with fingerings 1, 4, 2, 3, 2, 5, 1, 4, 3, 2, 1, 5, 4, 2. Bass clef staff contains notes with fingerings 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2. A *p cresc.* marking is present in the treble staff.

Sixth system of musical notation. Treble clef staff contains notes with fingerings 5, 3, 4, 2, 5, 3, 5, 5. Bass clef staff contains notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 1. Dynamic markings include *dim.* and *pp (poco rit.)*.

(Calmo)

(a tempo)

(p)

simile

(pochissimo animando)

(di nuovo calmo)

p

Pedale sempre ad ogni

(pochissimo animando)

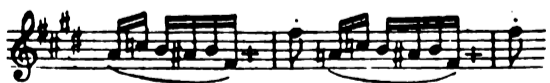
(poco animato)

sf *v* *sf* *p* *sf* *p* *sf* *p*

(a) *(calmando)*

sf *p* *sf* *p* *sf* *p*

(a) La brutta versione:



che si trova in tante edizioni francesi e belghe (e non è scomparsa da qualche recente edizione parigina) non esiste su nessuna buona edizione tedesca (eccettuata quella "accademica,, di Germer), ne tanto meno sull'originale riveduto da Beethoven. Evidentemente si tratta di una di quelle numerose "correzioni,, che certi copisti infliggono alle audacie dei geni.

(a) La vilains version:



qui se trouve dans beaucoup d'editions françaises et belges (et qui paraît encore dans quelques éditions parisiennes récentes) n'existe dans aucune bonne édition allemande (excepté dans celle "académique,, de Germer) pas plus que dans l'original revu par Beethoven. Evidemment il s'agit là d'une de ces nombreuses "corrections,, que certains copistes infligent aux audaces du génie.

(a) The ugly version:



which is found in so many French and Belgian editions and has not disappeared from recent Paris editions) does not exist in any good German edition (except the "Academic,, one of Germer), nor either in the original revised by Beethoven. It is evidently a case of one of those numerous "corrections,, which certain copyists inflict on the boldness of genius.

Tempo I.

(leggero)

Pedale come la prima volta

cresc:..... p

cresc:.....
P subito

cresc:.....

P subito
teneramente

cresc.
cresc:..... f

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has three sharps (F#, C#, G#). The piece begins with a forte dynamic (*sf*) and includes various dynamic markings such as *p*, *pp*, and *dim*. Performance instructions include "(a) pp" and "(senza affrettare nè crescere)". The notation is highly detailed, with numerous fingerings and articulation marks throughout.

(a) Versione - evidentemente erronea - di tutte le vecchie edizioni:
 Version, évidemment erronée, de toutes les anciennes éditions:
 Version - evidently erroneous - in all the old editions:

A small musical notation fragment showing a few notes on a staff, likely illustrating the error mentioned in the text.

dolce

sf *sf (sempre più f)*

sf *p dim:.....* *pp*

sempre pp *cresc:.....*

f *sf* *sf* *sf* *dimin:.....* *p* *sempre più p*

poco rit. *a tempo*

pp *espr.*

(a) Visibilmente Beethoven dimenticò di legare i due Fa. Non tutte le edizioni hanno corretto questo errore originale.

Ritengo la legatura indispensabile. Ho soppresso - per le medesime ragioni della prima volta - il *f* della battuta seguente.

(a) Visiblement Beethoven a oublié de lier les deux fa. Cette erreur originale n'a pas été corrigée dans toutes les éditions. Je considère les liaisons comme indispensables.

J'ai supprimé - pour les mêmes raisons que la première fois - le *f* de la mesure suivante.

(a) Evidently Beethoven forgot to bind the two Fs. Not all editions have corrected this original error.

I consider the slurs indispensable. For the same reason as in the first time, I have suppressed the *forte* in the next bar.

pp (*poco accel.*) (*a tempo, tranquillo*)
cresc. *f*
p dolce
cresc. *p*
dimin. (*espr.*)
ritard.(a)
accelerando... *a tempo*
cresc. *p* *pp*
senza pedale

(a) Il senso agogico di queste ultime battute va chiarito colla massima cura. Abbiamo prima un *ritard.* di quattro battute, poi un *accelerando* di 3 battute e $\frac{1}{2}$, durante il quale si dovrà semplicemente ritornare al "tempo primo,, che coincide coll'indicazione "a tempo,,.

(a) Le sens agogique de ces dernières mesures doit être mis en relief avec le plus grand soin. Nous avons d'abord un *ritard.* de quatre mesures puis un *accelerando* de trois mesures et $\frac{1}{2}$ pendant lequel on devra simplement revenir au "tempo primo,, qui coïncide avec l'indication "a tempo,,.

(a) The leading sense of these last bars has been cleared up with the greatest care. We have first a *ritardando* of four bars, then an *accelerando* of $3\frac{1}{2}$ bars, during which we have simply to return to the "tempo primo,, which coincides with the indication "a tempo,,.