

Adagio, ma non troppo. (♩ = 63.)

una corda

Ped. *

Ausführung des Herausgebers:

Più Adagio. *Recitativo.* Andante.

cresc.

Recitativo. Più Adagio. Andante.

Ped. *

cresc.

Adagio. *ritard. cantabile*

dim.

una corda *

Adagio. *ritard. cantabile*

dim. una corda *

tutte le corde

sempre tenuto

*) Ueber die eigentliche Ausführung der „Bebung“ empfehlen wir das nachzulesen was Dr. von Bülow sowohl in einer Anmerkung zu einer ähnlichen Stelle in der Coda des Adagio von Op. 106, als auch in derjenigen zu der hier in Betracht stehenden sagt. Es ist uns diese Spielmanier, die dem Clavichord des vorigen Jahrhunderts eigen war, auf unsern modernen Instrumenten auszuführen unmöglich, aber der Herausgeber findet, dass eine Beschränkung auf einfache Synkopen (siehe oben die Ausführung des Herausgebers) den Effect gerade dieser Stelle nicht beeinträchtigt, während hingegen in Op. 106 das dortige „fis“ nach der Bindung wieder zart anzuschlagen, richtiger sein wird.

Meno Adagio. Adagio.
ten.
cresc. *dim. smorzando*

Meno Adagio. Adagio. Adagio, ma non troppo. (♩ = 63-69.)
ten.
cresc. *dim. smorzando* *p. tutte le corde*
Red.

(Klagender Gesang.)
 Arioso dolente.
cresc. *dim.* *p*

p *p cresc.*
Red. *

decresc. *pp*
Red. *

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *cresc.* and *pp*. There are also performance instructions like *Leg.* and *dim.* with a circled asterisk. Fingering numbers (1-5) are placed throughout the score.

Fuga.
Allegro, ma non troppo. (♩ = 69)

The second system begins with a piano (*p*) dynamic and the instruction *sempre legato*. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked as *Allegro, ma non troppo* with a quarter note equal to 69 beats per minute.

The third system continues the fugue. It includes various fingering numbers and dynamic markings such as *p*. The rhythmic complexity remains high with frequent sixteenth notes.

The fourth system concludes the piece. It features an *Ausf.* (trill) section and continues with *sempre legato*. The music ends with a *cresc.* marking and a final chord.