

Adagio grazioso. $\text{♩} = 112$.

(a)

Die Melodiestimme durchgängig ein wenig hervorzuheben.
Emphasize a little the melody-voice throughout.

(b) Bei dieser Begleitungsfigur ist je die erste Note, welche den eigentlichen Bass enthält, verhältnissmässig etwas mehr zu betonen, als die folgenden.

(b) In this accompaniment-figure every first note, which contains the real bass, is to be proportionately somewhat more accented than the following ones.

(c)

(d)

(a) Mittelstimme zurücktretend; ebenso in den zwei nächsten Takten beide Mittelstimmen, freilich die tiefere noch mehr als die höhere.

(b) Triller ohne besondern Nachschlag, indem das *fis* der folgenden Cadenz den Nachschlag bildet. Die mit > bezeichneten Töne in der Cadenz müssen, ohne schroffe Betonung, doch als Anfangspunkte der betreffenden Figuren bemerkbar sein.

(a) The middle voice subdued; equally so in the next two measures both middle voices; of course, the lower one still more than the higher one.

(b) Trill without special complementary note, inasmuch as the *f*-sharp of the following cadenza forms the complementary note. The tones in the cadenza marked > should, without rough intonation, still be noticeable as starting-points of the figures concerned.

a tempo
tr
p
tr
 5

p
cresc.

cresc.
p
poco rit.
a tempo
pp
 Tr. UG.
 SS.
 5 3 1 3 2 1
 3 1 2 1 2

p
 12
 5 3 1 3 2 1
 035 3 1 2 1 2
 1 3 2 1
 011 2 1 2
 3 2 1 2

cresc.
f
 5 3 1 3 2 1
 5 2 1 2 1 2
 3 2 1 2
 5 4 1 3 2 1 2

dimin.
 2 1 3 2 1
 011 2 1 2 1
fp
 3 2 3 2 3 2 3
 3 2 3 2 3 2 3

poco animato ♩ = 132.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (bass clef) plays a steady accompaniment of chords. A dynamic marking *fp* is present in the second measure. Measure numbers 4 and 3 are indicated below the staves.

Second system of musical notation. The right hand continues with a melodic line. The left hand features a more active accompaniment with slurs and fingerings (1, 2, 3, 2, 3, 2). A dynamic marking *fp* is present in the second measure.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, 3). The left hand accompaniment includes slurs and fingerings (2, 1, 3). A dynamic marking *fp* is present in the second measure.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (2, 1, 2, 1, 2). A dynamic marking *fp* is present in the second measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (2, 1, 2, 1, 2). A dynamic marking *fp* is present in the second measure.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand accompaniment includes slurs and fingerings (1, 2, 3). A dynamic marking *cresc.* is present in the second measure, and *poco rit.* is present in the fifth measure. A dynamic marking *f* is present in the sixth measure.

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a tempo *poco rit.* *dimin.*

RG.R. *mf* *sf* *sf*

cresc. *mf* *ritard.* *PS. (a)* *HS. ff* *tempo primo*

dimin. *cresc.*

pp

(b)

(a)

Man übe diesen und die folgenden Triller, welche zu Sechzehnteln der andern Hand zu spielen sind, Anfangs nach der hier notirten Eintheilung, führe sie aber später unabhängig von jenen Sechzehnteln aus, in 32stel Sextolen wie die früheren Triller.

Practise this and the following trills, which are to be played to 16ths in the other hand, at first, according to the division here noted; but afterwards execute them independently of those 16ths, in sextuplets of 32ds, like the former trills.

(b) Wie Seite 104, b). As on page 104, b).

First system of musical notation. Treble clef staff contains a melodic line with triplets and slurs, marked with *cresc.* and *pp*. Bass clef staff contains a rhythmic accompaniment with slurs and *pp* dynamics.

Second system of musical notation. Treble clef staff continues the melodic line with triplets and slurs, marked with *cresc.* and *pp*. Bass clef staff continues the accompaniment, marked with *cresc.* and *pp*. A circled '(a)' is placed above the bass staff.

Third system of musical notation. Treble clef staff features a melodic line with slurs and fingerings (3, 4, 5, 3, 5, 3, 5, 4, 2). Bass clef staff continues the accompaniment.

Fourth system of musical notation. Treble clef staff has a melodic line with slurs and fingerings, marked with *poco rit.* and *dimin.*. Bass clef staff continues the accompaniment, marked with *dimin.*. A circled '(b)' is placed above the treble staff.

Fifth system of musical notation. Treble clef staff contains a dense, rapid melodic passage with slurs and accents. Bass clef staff is empty. The word *cresc.* is written below the treble staff.

Sixth system of musical notation. Treble clef staff contains a dense, rapid melodic passage with slurs and accents. Bass clef staff is empty. The word *p* is written below the treble staff, followed by *cresc.* and *dimin. e rit.* at the end of the system.

(a) Wie Seite 105.(a). As on page 105, (a).

(b) Wie Seite 105.(b). As on page 105, (b).

18

a tempo

cresc.

(a) 21

pp

dim.

p

pp

(b) 21

pp

p

pp

mf

decresc.

p

(c)

pp

tranquillo

sf

sf

sf

sf

cresc.

calando

pp

(a)

(a)

(b) In diesen sechs Takten die miteinander alternierenden Melodien im Bass und Discant gehörig heranstreten lassen gegenüber der Mittelstimme, welche (auch bei den *sf* der rechten Hand) ganz im Hintergrund bleiben muss.

(c) Ja nicht über diese Pausen hinweggehen!

(b) In these six measures, let the mutually alternating melodies in the bass and soprano be duly prominent in contrast to the middle part, which (even at the *sf* of the right hand) should remain entirely in the background.

(c) By no means hurry over these rests!