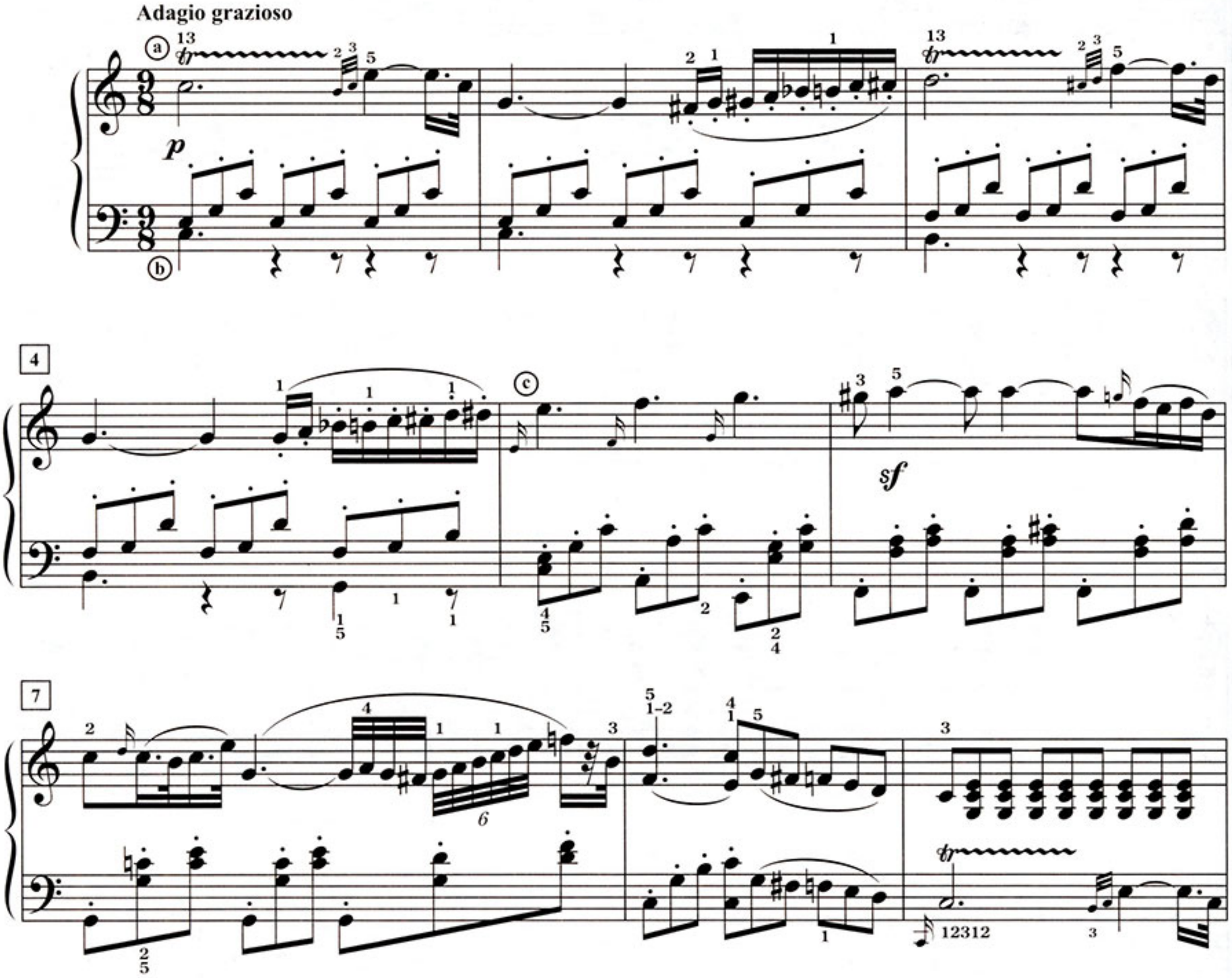


ⓐ Of the nine referenced editors whose fingering indicates where to begin the trills that open and appear throughout this movement (measures 1, 3, 9, 11, 27, 29, 65, 67, 73, 75, 91, and 93), eight start on the main note each time, a realization with which this editor agrees. Only Arrau indicates starting on the upper note, and then only when the theme is in the RH. When the LH plays the theme, the trill is always preceded by one or more grace notes; in these cases, Arrau begins the trill on the main note (measures 9, 11, 73, and 75). Only Bülow attempts to write out the trill, using sextuplet thirty-second notes for each triplet eighth in the LH, ending with a five-note figure that incorporates Beethoven's written-out after-notes (*nachschlag*). Bülow allows the sextuplets to be subdivided into thirty-second-note triplets when the LH has sixteenth notes at the return of the theme in measure 65, but only as long as it takes to gain coordination of the hands, advising the player to return to thirty-second sextuplets as soon as possible.

ⓑ Casella, Taylor, and Tovey express concern that the staccato notes resemble string pizzicato, thus not being too short or dry. Casella pedals the entire first beat of each measure. Tovey suggests "limited" pedal. Taylor refers only to sensitivity of touch.

ⓒ The Nägeli first edition renders measure 5 as follows:

All of the referenced editors have assumed this to be an example of the many errors Beethoven complained about in the Nägeli edition and have followed the presentation that appeared in the Simrock edition, one that the composer presumably endorsed. The Simrock version brings measure 5 into conformity with measure 69. It can be noted, however, that Beethoven varies the idea in both measures 31 and 95, thus opening up the question as to whether or not the Nägeli rendition might possibly be valid.

A second issue is the notation of grace notes such as those in measure 5. Both Nägeli and Simrock use sixteenth and thirty-second notes for the most part throughout the movement. Arrau, Hauschild, Krebs, Schenker, Taylor, and Wallner have preserved this notation. The other referenced editors render all grace notes as eighth notes with a slash across the stem. Only two of the referenced editors offer advice with regard to their execution. In measure 5, Schnabel indicates playing the grace notes before the beat. Taylor suggests playing grace notes on the beat. This editor agrees with Taylor.

10

leggieramente

12

leggieramente

13

16

pp

cresc.

sf

(p)

pp

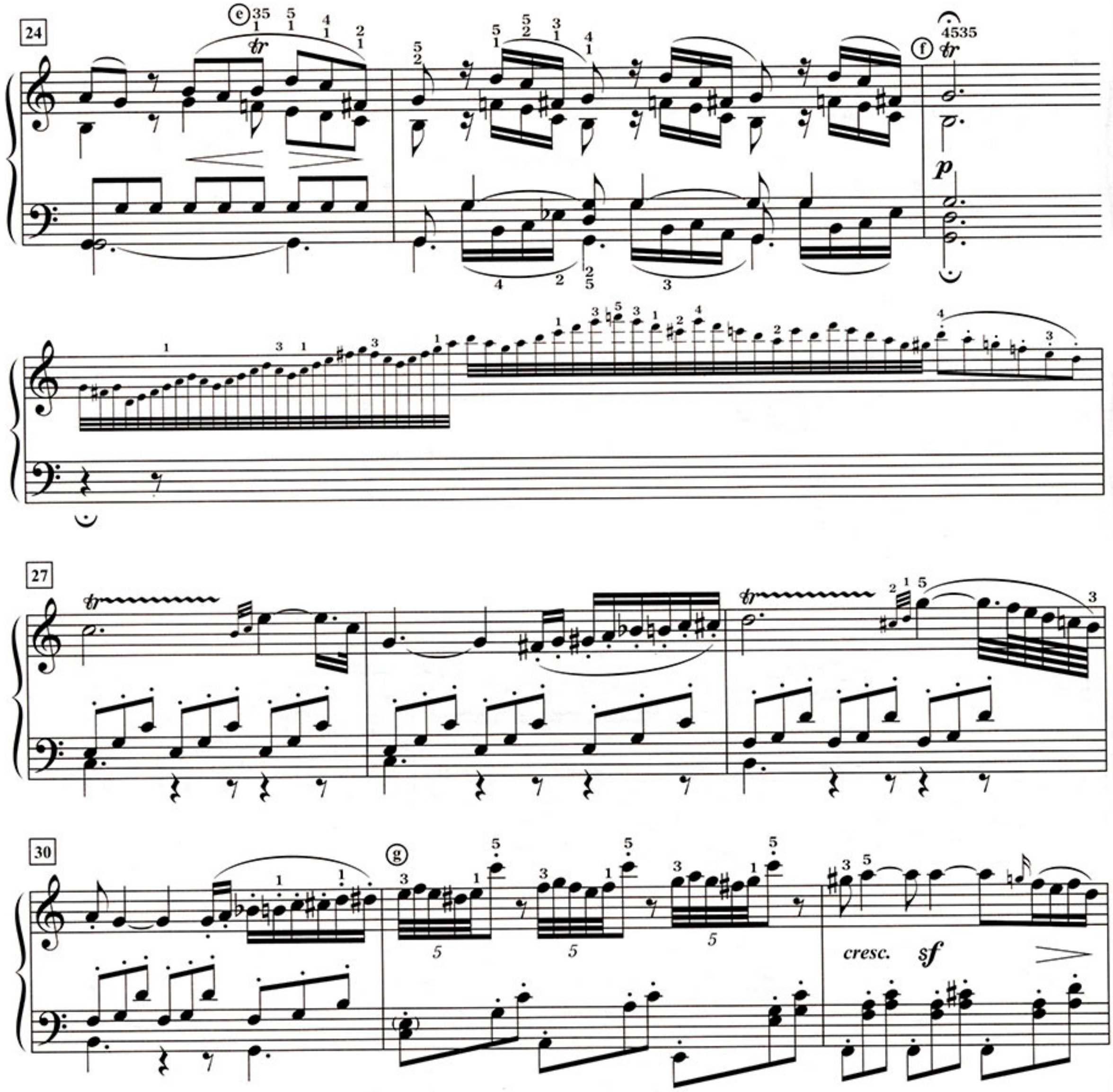
20

cresc.

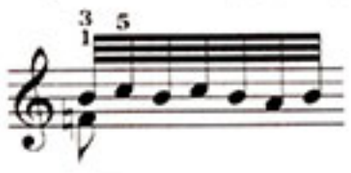
sf

p

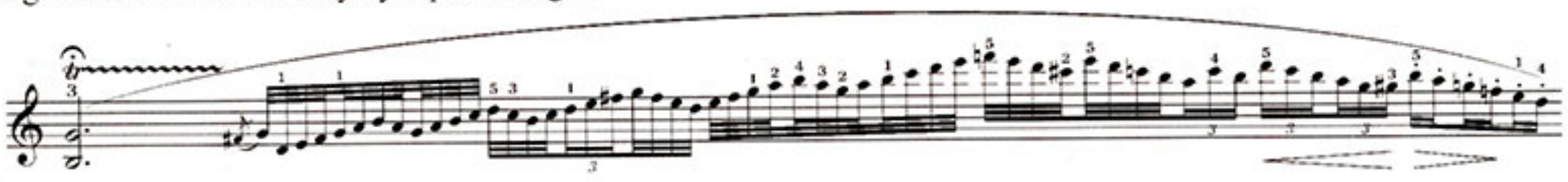
ⓓ The fingering indications 1 3 1 3 1 3 here and in measure 74 appear only in Simrock, but are presumed to be by the composer.



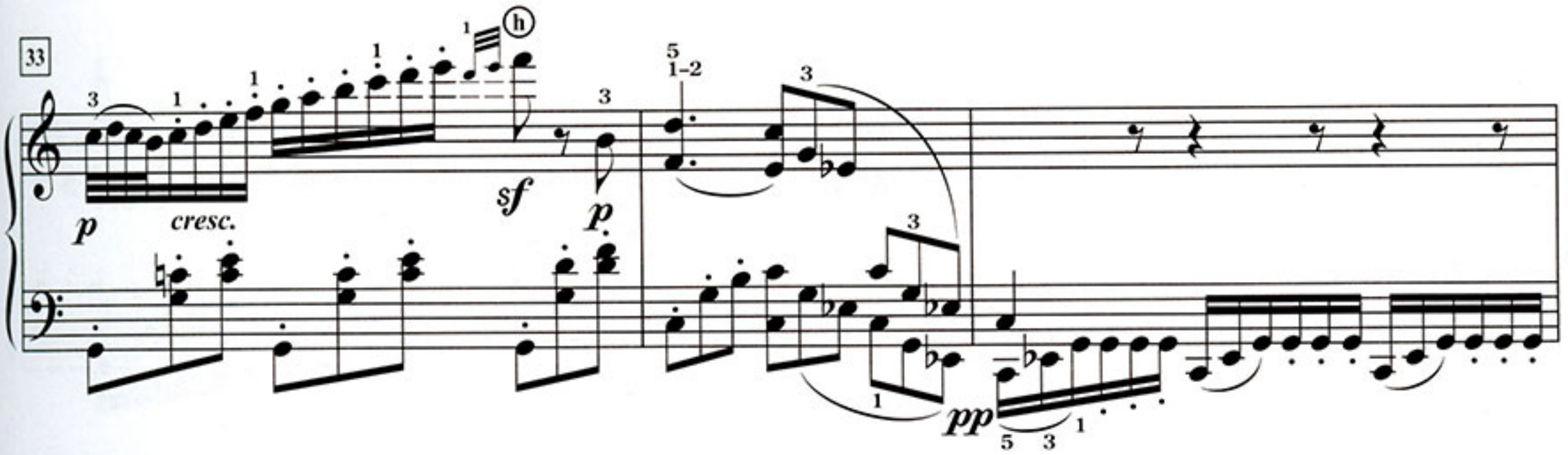
e Only four of the referenced editors provide fingering for this trill. They all start on the main note and add after-notes (*nachschlag*). Arrau and Taylor use six notes:



f Trill fingering from seven editors suggest starting on the main note. Arrau and Wallner (1980 only) show fingering that starts on the upper note. Several editors comment that the trill should flow into the cadenza. Several editors also suggest dividing the cadenza. Bülow indicates light accents on notes that outline the dominant seventh harmony (9, 15, 22, 30, 38), then on notes 42 and 49. Groupings starting on notes 38, 42, and 49 are also shown by Taylor. Tovey suggests groups of eight notes, slowing down for the last group of six thirty-second notes and flowing into the following eighth notes. Casella writes out an individual grouping that can be shown only by reproducing it:



g The E in the LH is missing in both Nägeli and Simrock, but all of the referenced editors except Hauschild add it so that this measure conforms to measure 5.



(h) Schnabel and Taylor recommend playing double grace notes rapidly on the beat, as well as those in the following section (measures 42, 44, 46, and 48). The accent, however, should remain on the main note in each case. This editor prefers the grace notes before the beat.

44

fp

46

fp

fp

48

fp

50

fp

52

cresc.

f

54

dim.

57

pp

sf

sf

60

sf

dim.

64

cresc.

p

66

68

70

cresc.

sf

72

tr

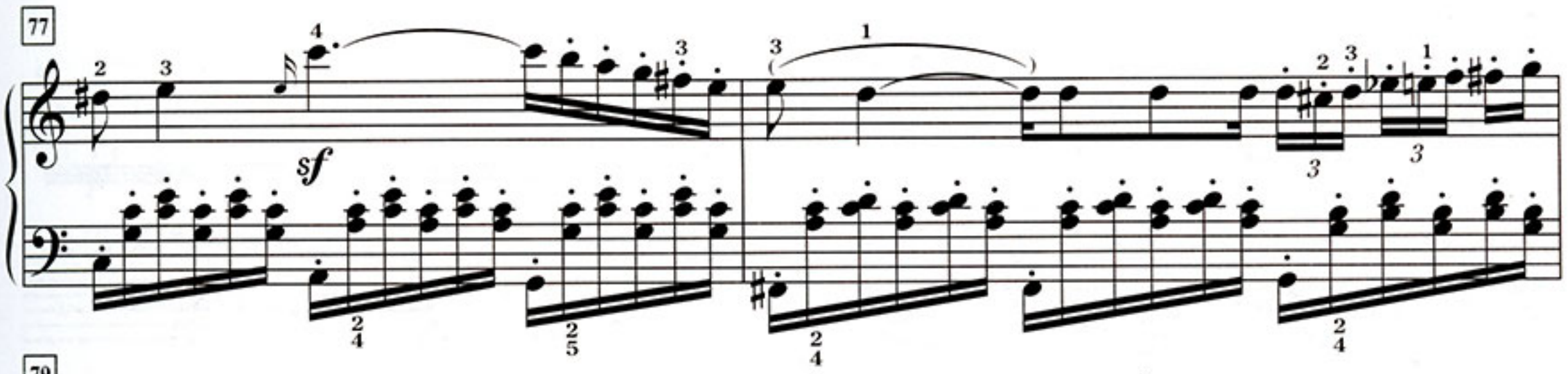
74

leggieramente

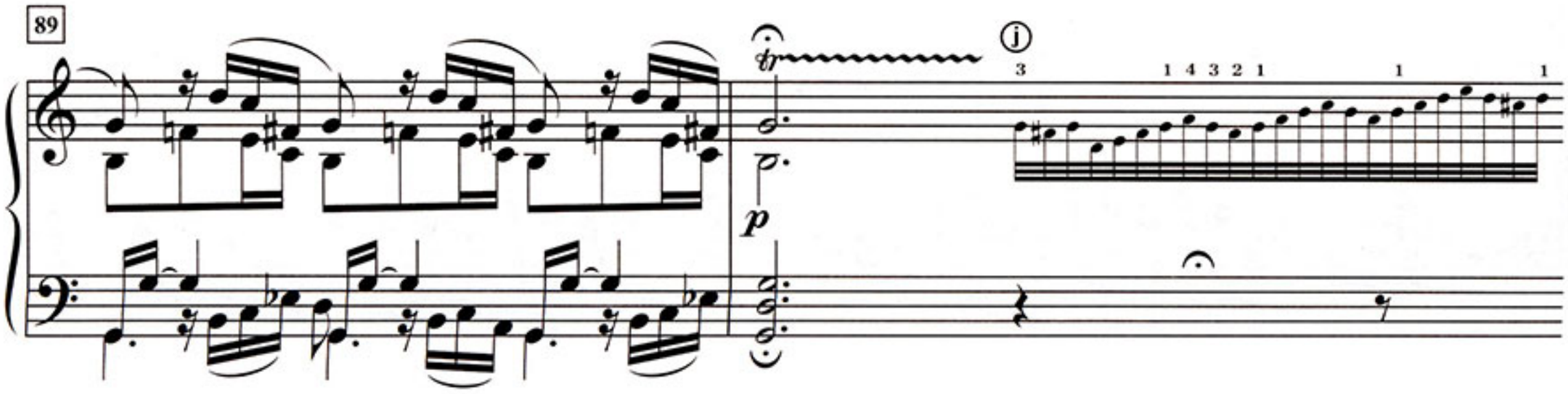
tr

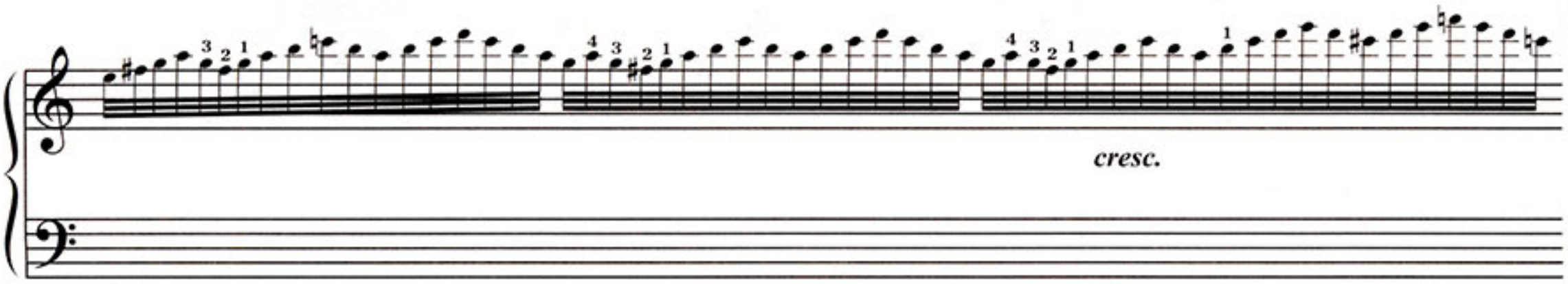
76

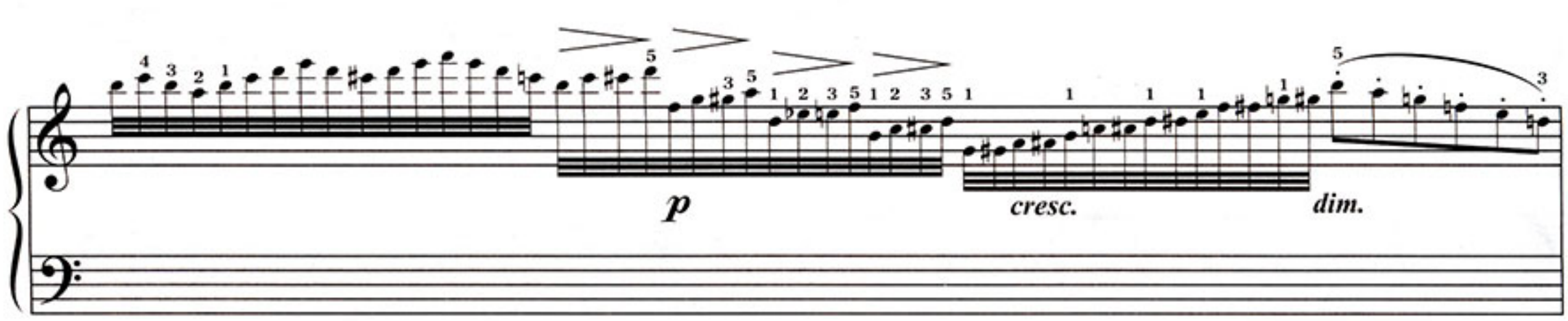
leggieramente



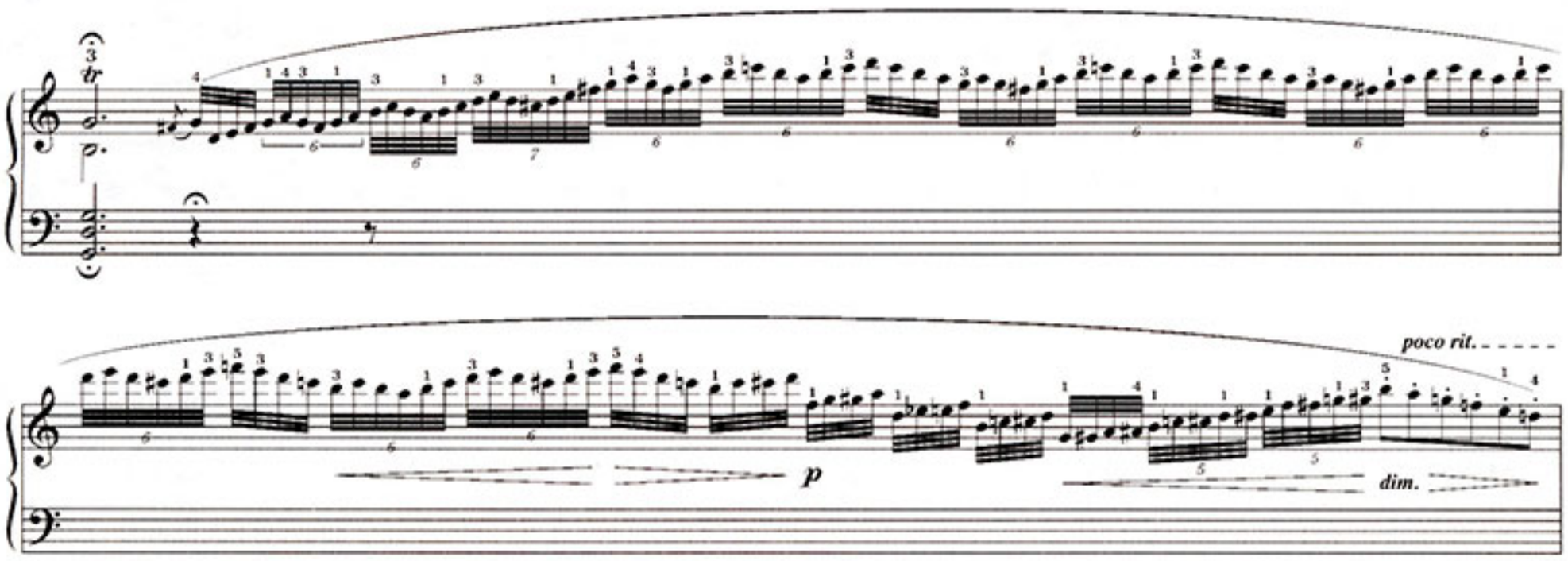
ⓘ Slurring across the bar line between measures 87 and 88, as well as 88 and 89, occurs in both Nägeli and Simrock, making the articulation different from that in measures 23–24 and 24–25. Bülow, Casella, Kohler, Schnabel, and Tovey present both places with across-the-bar phrasing. Schenker renders both with phrases ending at bar lines. D'Albert, Arrau, Hauschild, Krebs, Martienssen, Taylor, and Wallner preserve the differentiated slurring.

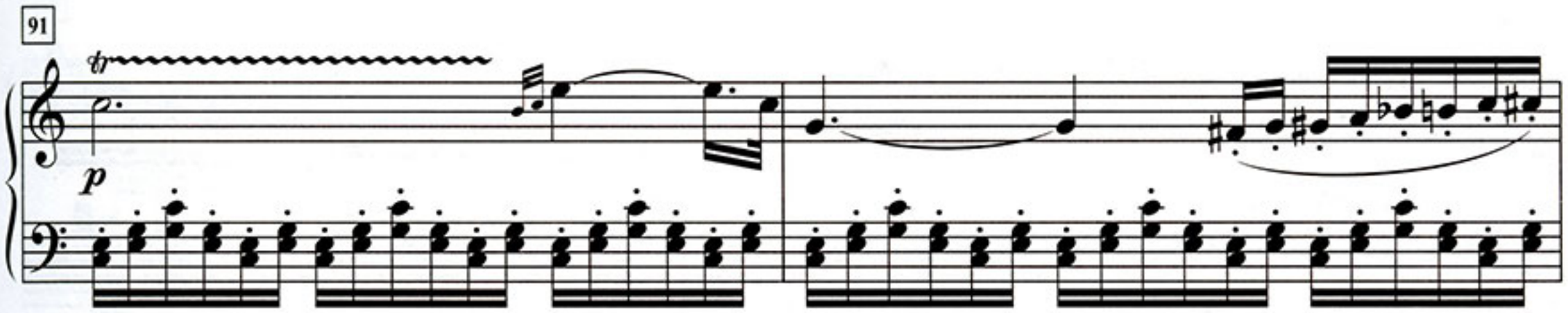


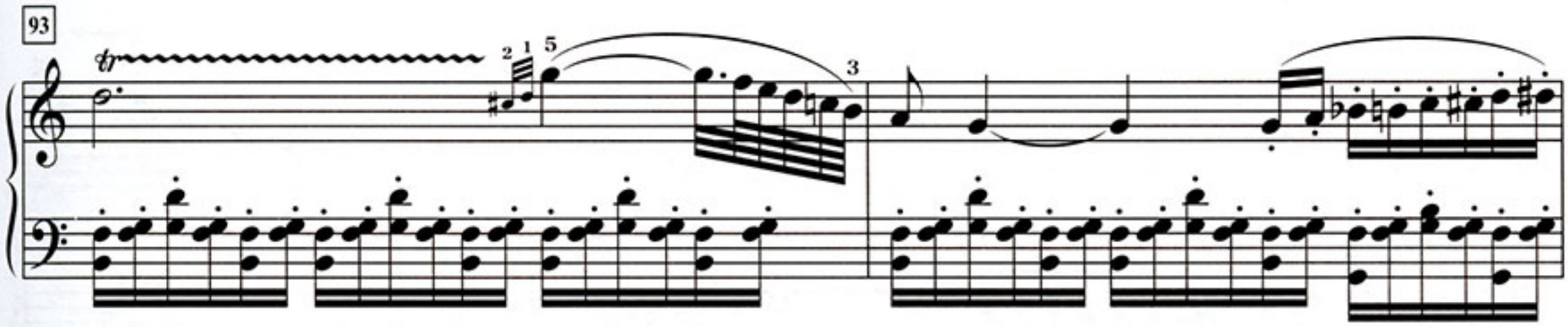


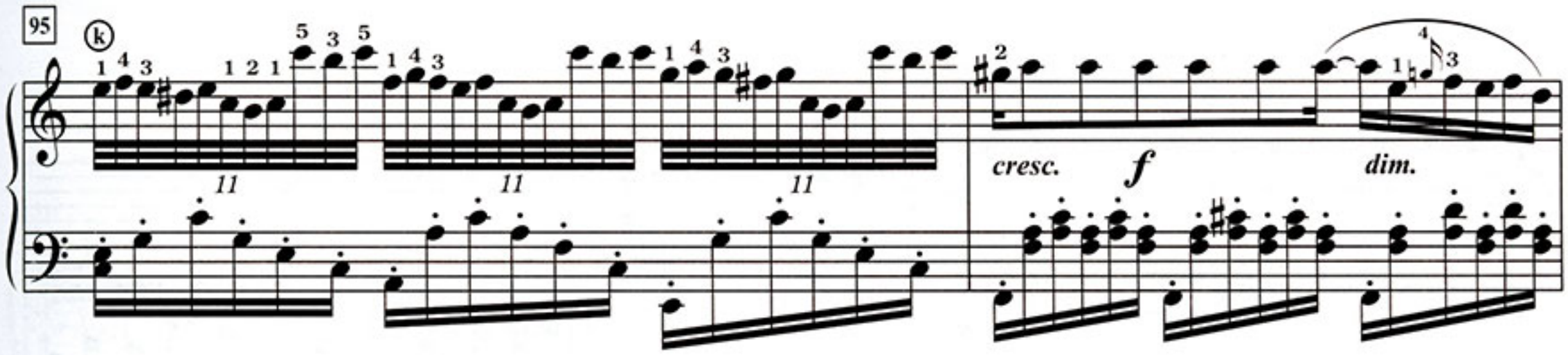


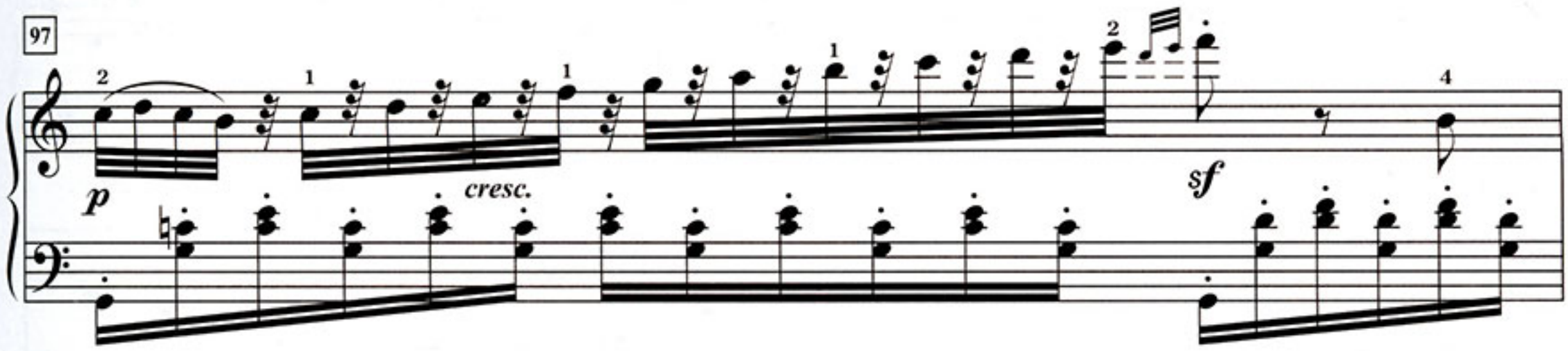
ⓙ The beams for this cadenza are the same in both Nägeli and Simrock. Although the groups contain irregular numbers of thirty-second notes (23, 18, 16, 22, 16, 16, 14), they nevertheless outline shapes that convey the musical idea behind the cadenza, surging upward twice to the high F, probably the highest note on Beethoven's keyboard. Bülow suggests accenting the notes that outline the dominant seventh chord (3, 7, 13, 19, 26, 32, 38, etc.). Casella, as in the first cadenza, creates a similar effect by writing out his own groupings:

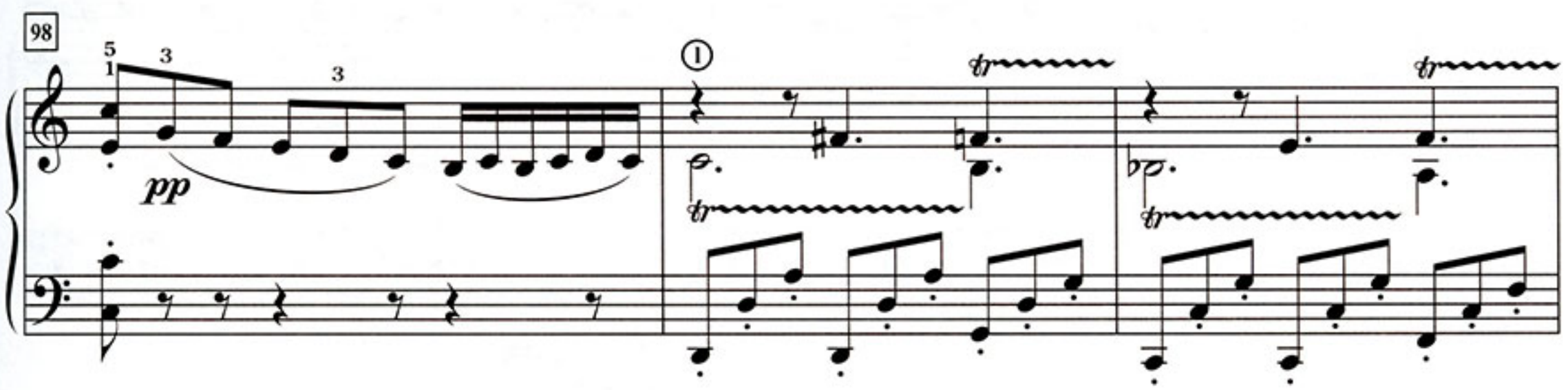






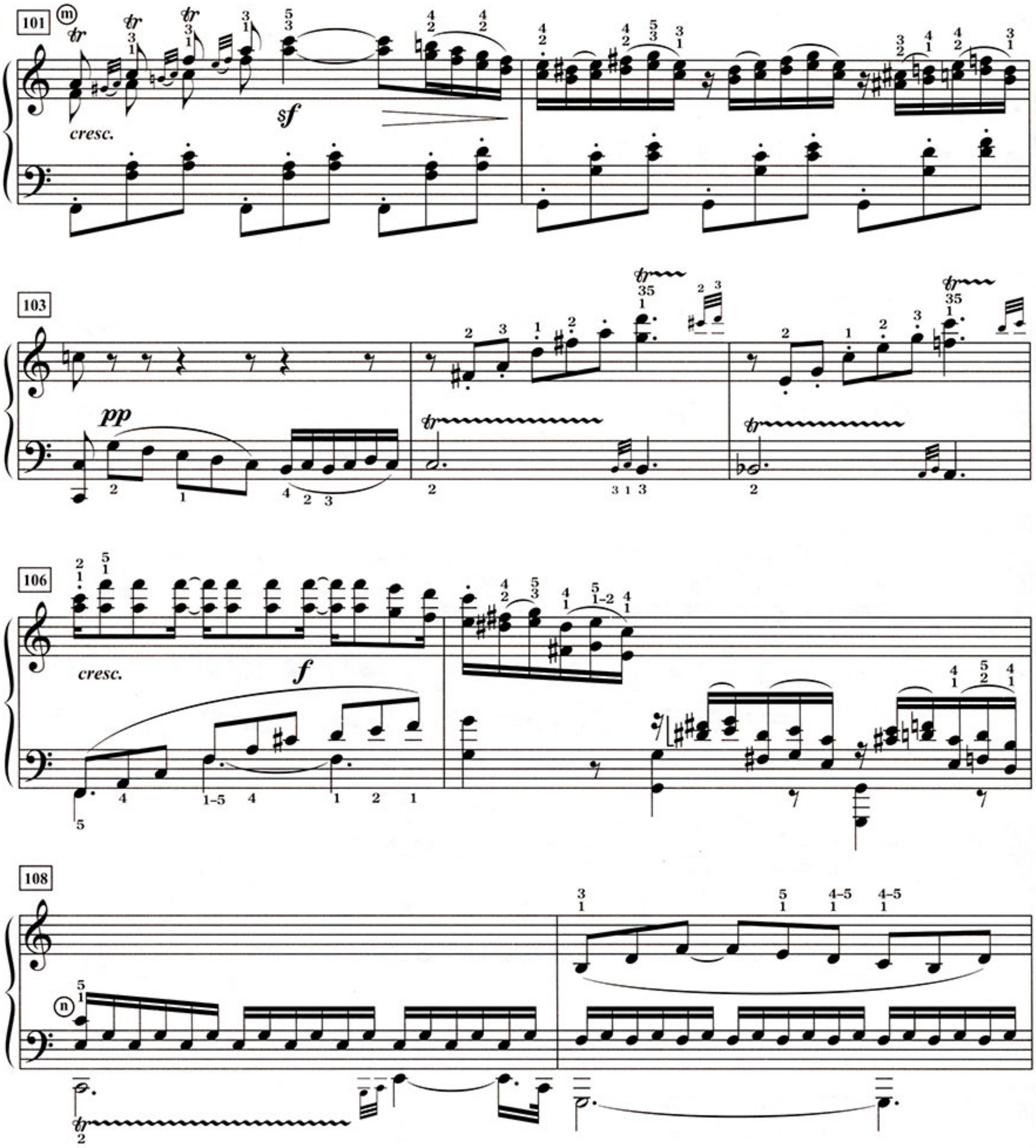




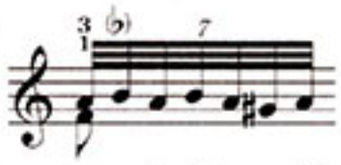


ⓚ Bülow's suggestion of breaking this figure into is not appropriate in the opinion of this editor. Taylor suggests "scanning" the figure as 4+4+3, but playing the groups "as evenly as possible."

ⓛ Almost all of the referenced editors agree that the trills in measures 99 and 100, as well as those in measures 104 and 105, should start on main notes. Only Tovey calls for the upper note on the downbeats of measures 99 and 104 (presumably because of the final sixteenth note of the preceding measure in each case). Bülow writes out the trills as sextuplet sixteenth notes. Both Nägeli and Simrock show after-notes (*nachschlag*) for all of the trills in measures 104 and 105, but none in measures 99 and 100. D'Albert, Arrau, Casella, Schenker, Schnabel, and Tovey recommend adding them.

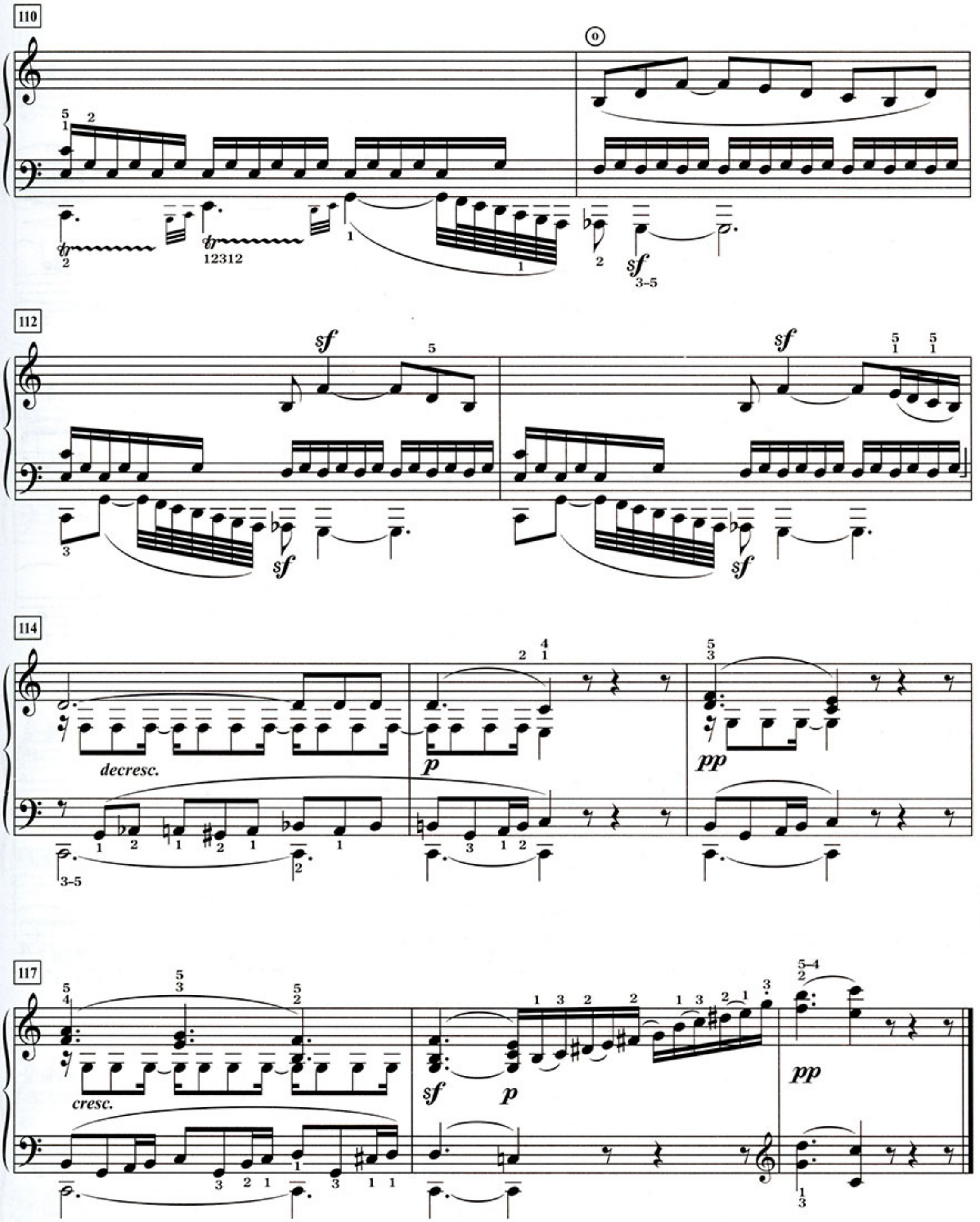


ⓜ Twelve of the referenced editors indicate using B-flat as the upper note of the first trill. Casella argues for the B-natural, not only because no indication of B-flat is in either Nägeli or Simrock, but also because he deems the harmony to be functioning in the key of C major, pointing to the other B-naturals in the same measure. The referenced editors all agree that these trills begin on the main note. Bülow suggests a seven-note figure, a workable solution:



ⓝ An erroneous tradition exists of placing a ***p*** in measure 108, sometimes preceded by a diminuendo indication in measure 107. These indications do not appear in either Nägeli or Simrock. D'Albert, Bülow, Kohler, Martienssen, and Schenker make this error, while Arrau, Casella, Schnabel, Taylor, and Tovey point to the error and advise continuing with the ***f*** of measure 106. Wallner puts it in parenthesis in her 1953 edition, but deletes in the 1980 printing.

The LH trills in measures 108 and 110 should begin on the main note according to the fingering of all of the referenced editors except Arrau, who reverts to his preference for beginning trills on the upper note on the downbeats of both measures. As before, Bülow suggests sextuplet thirty-second notes, incorporating the after-notes (*nachschlag*) in the last set.



⓪ Nägeli and Simrock present different patterns of sforzandi in measures 111, 112, and 113. Both place the *sf* on the LH G in measure 111. Nägeli shows two *sf* marks in measure 112, one on the LH A-flat on beat 4, and one on the RH F on beat 5, repeating only the RH mark in measure 113. In both measures 112 and 113, Simrock shows one *sf* midway between the staves on beat 5. This array of inconsistencies has been resolved in most of the referenced editions by placing *sf* signs on the LH A-flats in all three measures, and on the RH F's on beat 5 in measures 112 and 113. Only Taylor and Wallner footnote the problem. The text of this edition has combined the marks in Nägeli and Simrock, adding nothing else.