

Adagio cantabile. (♩ = 60)



M.T.

The musical score is divided into several systems, each with a grand staff (treble and bass clefs).
 - The first system is marked *p sempre legatiss.* and includes fingering numbers (1, 2, 3, 4, 5) and a first ending bracket labeled 'a)'.
 - The second system includes dynamics *p* and *espress.*, with a first ending bracket labeled 'b)'.
 - The third system is marked *poco meno piano.* and includes a first ending bracket labeled 'c)'.
 - The fourth system is marked *espress.* and *mp*, with a first ending bracket labeled 'd)'.
 - The fifth system includes dynamics *p*, *cresc.*, and *dim.*, with a first ending bracket labeled 'e)'.
 - The score also includes various performance markings such as *ped.*, *mp*, and *S.T.I.*, along with numerous fingering numbers and slurs.

a) To the best of our knowledge no one has yet remarked the striking affinity of the theme of this movement, even with reference to its external melodic structure, to that of one of the loftiest *Adagios* of grandest scope from the Master's last period;— we mean the *Adagio* of the Ninth Symphony, written almost a quarter of a century later. The performance of both demands an equally inspired mood. The player's task, to "make his fingers sing," may perhaps necessitate a more frequent use of the pedal than we have indicated, which must of course be controlled by a most watchful ear.

b) This first middle section of the Rondo (for such this *Adagio* is in form) may be taken slightly *meno andante*, i. e., slower; but no more so than needful (so as not to drag), and, therefore, in only a few places.

c) The turns in this and the next measure should not commence with, but immediately after, a sixteenth-note in the bars,

thus:  and: 

a piacere.

a) *mf* *dimin.* *ten.* *cresc.* *ten.* *cresc.*

Tempo I.
M.T.

slentando. *ten.* *p* *p b)*

p *p* *espress.* *pp*

dolente.

leggiero.

cresc.

a) A tasteful execution of this grace is impossible in strict time. An abbreviation of the first two principal notes (C and B \flat) being quite as impracticable as a shifting of the inverted mordent into the preceding measure as an unaccented appoggiatura, the measure must simply be extended by an additional 32nd-note.

b) In this repetition of the theme, the left hand may be allowed to play a more expressive part; and, on the whole, a somewhat lighter shading of the melody is now admissible by way of contrast to the following (gloomier) middle section.

c) The ascending diminished fifth may be phrased, as it were, like a question, to which the succeeding bass figure may be regarded as the answer.

brillante. *tranquillo.*

sf cresc. *ff* *decreso.* *f* *P*

pp *poco cresc.* *f* *a)*

ten. *ten.* *ritenuto.* *M. T. a tempo.* *P dolce.* *b)*


ten. *c)*

molto espress. *dim.*

a) It appears advisable slightly to hasten this measure and the next, and then to retard the third not inconsiderably; the former on account of the cessation in the harmonic advance, the latter by reason of the varied modulation, which must be quite free from disquieting haste in its return to the theme.

b) Though strictly subordinated to the melody, the triplets should be brought out with animated distinctness.

c) The two 32nd-notes in the melody may very properly be sounded with the last note of the triplet of 16th-notes in the accompaniment; whereas a mathematically exact division would probably confuse both parts.

a) Execute like a triplet: 

b) In the original, the shading of this passage is marked differently from that two measures before, the *diminuendo* already beginning with C, and not with Ab as here marked. This latter nuance – the prolongation of the remark on the “Interpretation of Beethoven” – appeals to our feeling as the more delicate, “more tenderly passionate,” to quote Richard Wagner’s happy

c) Mark the separation of the slurs in this figure and those following; the six notes sound trivial if slurred together.