

CLAUDE DEBUSSY

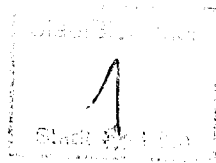
SYMPHONIE FÜR KLAVIER ZU VIER HÄNDEN

h-moll · b minor · si mineur

NACH DEM AUTOGRAPH HERAUSGEGEBEN VON
ERNST-GÜNTER HEINEMANN

MIT EINEM VORWORT VON
FRANÇOIS LESURE

FINGERSATZ VON
ANDREAS GROETHUYSEN



G. HENLE VERLAG MÜNCHEN

VORWORT · PREFACE · PRÉFACE

Debussy war 18 Jahre alt, als er seine einzige Sinfonie komponierte. Sie ist lediglich in einem einzelnen Satz im Klavierauszug zu vier Händen überliefert, obwohl offensichtlich drei weitere Sätze geplant waren: *Andante. Air de Ballet. Final*. Der junge Student am Konservatorium von Paris schickte das Manuskript in den ersten Wochen von 1881 an Nadejda von Meck, Tschai-kowskis reiche Gönnerin. Bei ihr hatte er im Vorjahr als Klavierlehrer und -begleiter ihrer Kinder den Sommer verbracht. Am 20. Februar bestätigte sie ihm den Erhalt der Sendung und schrieb, sie sei sehr angetan von dieser „charmanten Sinfonie“, die sie gern in der Interpretation des Komponisten selbst hören würde. Ganz ohne Zweifel kam es im Lauf der kommenden beiden Sommermonate dazu, die er in Rußland verbrachte.

Debussy was eighteen years old when he composed his sole symphony, which has survived only in a single movement reduced for piano four-hands. Apparently, however, it was intended to have three further movements entitled *Andante. Air de Ballet. Final*. In the first weeks of 1881 Debussy, then a young student at the Paris Conservatoire, sent his manuscript to Tchaikovsky's wealthy patroness Nadezhda von Meck, at whose home he had spent the previous summer as a piano teacher and accompanist to her children. She acknowledged its receipt on 20 February, adding that she was very taken by this "charming symphony", which she would be pleased to hear herself in a rendition by the composer. There can be little doubt that this performance came to pass in the following two summer months which he spent in Russia.

Debussy avait dix-huit ans lorsqu'il composa son unique symphonie. On ne connaît celle-ci que par un seul mouvement dans une réduction pour piano à quatre mains, alors qu'elle devait en comporter au moins trois: *Andante. Air de ballet. Final*. Le jeune élève du Conservatoire de Paris en envoya le manuscrit dans les premières semaines de 1881 à Nadejda von Meck, la riche égérie de Tchaïkovsky, chez laquelle il avait passé l'été précédent comme pianiste-accompagnateur pour ses enfants. Le 20 février, celle-ci lui en accuse réception, écrivant qu'elle est très touchée de cette «charmante symphonie» et qu'elle aimerait l'entendre exécutée par son auteur. C'est sans doute ce que fit Debussy au cours des deux mois d'été qu'il passa ensuite en Russie chez Nadejda von Meck.

Wahrscheinlich hat Debussy dieses sehr frühe Werk später völlig aus seinem Blickfeld verloren, vor allem nachdem er in seiner Eigenschaft als Musikkritiker (*Monsieur Croche*) „die Überflüssigkeit der Sinfonie“ festgestellt hatte. Andererseits überrascht es, daß er am 23. Mai 1912 im Gästebuch der Madame Colonne seine „tiefe Verehrung“ merkwürdigerweise mit dem Eintrag zweier Takte einer „auf immer unvollendeten ersten Sinfonie“ bekundet. Vielleicht ist dies der Anfang einer der verschollenen Sinfoniesätze von 1881.

Das Werke wurde 1933 in Moskau von N. Gilaeiv erstveröffentlicht, nachdem es der Mathematiker K.S. Bougouchevsky per Zufall 1925 in einer Sammlung vierhändiger Arrangements entdeckt hatte.

Debussy probably lost sight entirely of this very early work, especially once he had proclaimed the "superfluity of the symphony" in his capacity as music critic (*Monsieur Croche*). It is therefore all the more surprising that on 23 May 1912 he should strangely evince his "deep admiration" in the visitor's album of Madame Colonne by entering two bars of a "forever unfinished first symphony". Perhaps they represented the opening of one of the missing movements of 1881.

The piece was published for the first time in 1933 by N. Gilaeiv, Moscow, after the mathematician K.S. Bougouchevsky had discovered it by accident in 1925 in a collection of arrangements for piano four-hands.

On pourrait penser que cette œuvre de prime jeunesse du musicien sortit complètement de sa mémoire par la suite, surtout après qu'il eut affirmé, sous la plume de *M. Croche*, «l'inutilité de la symphonie». Or, on a la surprise de constater que lorsque, le 23 mai 1912, il présente sur l'Album des invités de Mme Edouard Colonne son «affectueux hommage», il note curieusement deux mesures d'une «1^{re} symphonie, à jamais inachevée», peut-être l'incipit d'un mouvement aujourd'hui disparu de la symphonie de 1881.

L'œuvre fut publiée pour la première fois à Moscou en 1933, par les soins de N. Gilaïev, après qu'elle fut découverte par hasard en 1925 par le mathématicien K.S. Bougouchevsky dans un recueil factice d'arrangements à quatre mains.

ZUR EDITION

Abkürzungen: A = Autograph; E = Erstaussgabe; R = russische Ausgabe von 1965;
I = Primo; II = Secondo; u = unteres System; o = oberes System; T = Takt

Einzigste Quelle ist das Autograph, Glinka-Museum (Museum of Musical Culture), Moskau. Zu Vergleichszwecken wurden die posthume Erstaussgabe (Moskau 1933), British Library, London, h. 1235.g.(8), und die russische Neuaussgabe von 1965 herangezogen. Das Autograph ist nicht immer eindeutig. Die wichtigsten Fragen werden in den weiter unten folgenden Einzelbemerkungen angesprochen. Die runde Klammerung zeigt an, daß das betreffende Zeichen in der Quelle fehlt (Zeichen ist hier im allerweitesten Sinn zu verstehen; es kann sich dabei um Dynamik, Töne, Pausen z.B. handeln). Töne in eckigen Klammern sollen praktischerweise nicht gespielt werden. Die eckigen Klammern sowie weitere Zuordnungszeichen stammen vom Fingersatzbearbeiter und sind, wie die Fingersätze selbst, als Vorschläge auf-

zufassen. Für die freundliche Bereitstellung von Fotokopien des Autographs sei dem Glinka-Museum, Moskau, für einen Mikrofilm der Erstaussgabe der British Library, London, gedankt.

In den Takten 73 I u, 84 I u und 180 II o fehlen in A die Schlüssel. In den Takten 16 I bis 21 I und T 45 I/II ff. ist die Bogensetzung in A inkonsequent und undeutlich.

T 28 I o: g^1 auf vier ist in A als Achtel notiert.

T 32 I o: Akkord in A möglicherweise verschrieben; vielleicht ist $g^1/h^1/g^2$ gemeint.

T 39 I o: Halbenote c^2 fehlt in A; siehe aber T 40, wo c^1 offenbar nachträglich von Debussy eingefügt wurde.

T 49 I u / II o: f^1 bzw. f gemäß A; E und R setzen \sharp vor f^1 bzw. f .

T 74 II u: H hat in A einen Verlängerungspunkt statt der Achtelpause.

T 76 I o: A hat irrtümlich (?) e^2-e^2 statt d^2-d^2 .

T 91 I u: A notiert Halbenoten statt Ganzen.

T 203 I o: Vorletztes Achtel h^1 gemäß A; E und R haben $\natural c^2$.

T 208 II o: A hat auf zwei zwei Achtel.

T 220 I u: \sharp vor e wegen Tintenklecks in A nicht deutlich erkennbar; E und R ergänzen \sharp vor d^2 .

T 221 I u: A hat bei erstem Akkord nur ein einziges \sharp ; unklar, ob auf g oder e zu beziehen.

T 230 I ff.: Zuordnung von Punktierung und Triole gemäß Autograph.

T 239 II o: A vertauscht irrtümlich drittes und viertes Viertel.

T 241 II o: A hat wohl irrtümlich \natural zu g .

T 243 I o: Verlängerungspunkte fehlen in A.

COMMENTS ON THE EDITION

Abbreviations: A = autograph; E = first edition; R = Russian edition of 1965;
I = primo; II = secondo; l = lower staff; u = upper staff; M = measure

The sole source is the autograph located in the Glinka Museum (Museum of Musical Culture), Moscow. For purposes of comparison we have also consulted the posthumous first edition (Moscow, 1933), using a copy in the British Library, London (h. 1235.g.(8)), and the new Russian edition of 1965. The autograph is not without ambiguities. The most important questions are addressed in the

comments below. Parentheses indicate that the enclosed sign is lacking in the source, where "sign" is to be understood in the broadest sense and may refer to dynamics, pitch, rests, and so forth. Notes enclosed in square brackets are not to be played. These square brackets and other fingering marks originated with the fingering editor and are therefore, like the fingering itself, to be regarded as sug-

gestions. Our thanks are hereby extended to the Glinka Museum in Moscow for graciously providing photocopies of the autograph, and to the British Library in London for supplying a microfilm of the first edition.

Measures 73 I l, 84 I l and 180 II u lack clefs in A. In measures 16 I to 21 I and M 45 I/II ff. the phrasing in A is inconsistent and indistinct.

M 28 I u: g^1 on beat 4 written as eighth-note in A.
 M 32 I u: Chord possibly incorrect in A; perhaps $g^1/b^1/g^2$ intended.
 M 39 I u: Half-note c^2 lacking in A; however, see M 40, where Debussy apparently inserted c^1 later.
 M 49 I/II u: f^1 and f taken from A; E and R have \sharp in front of both f^1 and f .
 M 74 II 1: A has elongation dot on B instead of eighth-note rest.

M 76 I u: A has e^2-e^2 instead of d^2-d^2 , perhaps by mistake.
 M 91 II: Written in half-notes instead of whole notes in A.
 M 203 I u: Penultimate eighth-note b^1 taken from A; E and R have $\natural c^2$.
 M 208 II u: A has two eighth-notes on beat 2.
 M 220 II: Due to an ink spot the \sharp in front of e in A is not clearly visible; E and R add \sharp in front of d^2 .

M 221 II: A has single \sharp in first chord; unclear whether applicable to g or e .
 M 230 I ff.: Placement of dots and triplet taken from autograph.
 M 239 II u: A mistakenly interchanges third and fourth quarter-notes.
 M 241 II u: A has \natural on g , probably by mistake.
 M 243 I u: Elongation dots lacking in A.

INDICATIONS RELATIVES À L'ÉDITION

Abréviations: A = autographe; PE = première édition; ER = édition russe de 1965; I = primo; II = secondo; inf = portée inférieure; sup = portée supérieure; M = mesure

L'autographe – musée Glinka (Museum of Musical Culture), Moscou – constitue l'unique source. Aux fins de comparaison, l'éditeur a consulté la première édition posthume (Moscou, 1933), conservée à la British Library de Londres (h. 1235.g.(8)), ainsi que la nouvelle édition russe de 1965. L'autographe manquant par endroits de clarté, nous mentionnons ci-après, dans les Remarques, les principaux points faisant problème. Les parenthèses indiquent que le signe concerné fait défaut dans la source (le terme «signe» sera pris ici dans son sens le plus large: il peut donc s'agir d'indications dynamiques, de notes, silences, etc.). Les notes placées entre crochets signifient que la touche correspondante ne peut être jouée. Les crochets et autres signes indicatifs proviennent de l'auteur des doigtés; ils constituent, de même que les doigtés, de simples propositions. L'éditeur adresse ses remerciements au musée Glinka (Museum of Musical Culture) de Moscou pour les pho-

tocopies de l'autographe aimablement mises à sa disposition ainsi qu'à la British Library de Londres pour le microfilm de la première édition. Aux mesures 73 I inf, 84 I inf et 180 II sup, les clés sont absentes de A. Aux mesures 16 I à 21 I et M 45 I/II et ss., les tracés de liaison de A sont illogiques et flous.
 M 28 I sup: A note le sol^1 du 4^{ème} temps sous forme de croche.
 M 32 I sup: Accord le cas échéant mal noté dans A; il pourrait plutôt s'agir de $sol^1/si^1/sol^2$.
 M 39 I sup: Le do^2 blanche est absent de A; cf. cependant M 40 où Debussy a, semble-t-il, rajouté le do^1 après coup.
 M 49 I inf/II sup: fa^1 et fa selon A; PE et ER notent un \sharp devant fa^1 et fa .
 M 74 II inf: A note un point d'allongement pour Si au lieu d'un demi-soupir.
 M 76 I sup: A note par erreur (?) mi^2-mi^2 au lieu de $ré^2-ré^2$.

M 91 I inf: A comporte des blanches au lieu de rondes.
 M 203 I sup: Avant-dernière croche, si^1 , selon A; PE et ER notent do^2 bécarre.
 M 208 II sup: A note 2 croches au 2^{ème} temps.
 M 220 I inf: À cause d'une tache d'encre dans A, le \sharp précédant le mi est difficilement reconnaissable; PE et ER rajoutent un \sharp devant $ré^2$.
 M 221 I inf: A ne comporte qu'un seul \sharp sur le 1^{er} accord; il est impossible de déterminer s'il se rapporte à sol ou à mi .
 M 230 I et ss.: Points et triolets conformément à l'autographe.
 M 239 II sup: A intervertit par erreur les 3^{ème} et 4^{ème} noires.
 M 241 II sup: A note probablement par erreur un \natural devant le sol .
 M 243 I sup: Les points d'allongement sont absents de A.

SYMPHONIE

Secondo

Komponiert 1880 · Erschienen 1933

Lesure Nr. 10*

Allegro ben marcato

mf

p

stringendo

crescendo (*ff*)

(mf)

Measures 1-18 are shown, with measure numbers 5, 10, and 18 indicated. The score includes various musical notations such as slurs, accents, and dynamic markings.

SYMPHONIE

Primo

Komponiert 1880 · Erschienen 1933

Lesure Nr. 10*

Allegro ben marcato

The musical score is written for piano in G major and common time. It consists of four systems of music, each with a treble and bass clef staff. Measure numbers 1, 7, 13, and 18 are indicated at the start of their respective systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions like *mf*, *f*, *p*, *stringendo*, and *ff* are placed throughout the piece. The word *do* is written below the first staff of the fourth system, and *cre - scen* is written below the second staff of the third system. The piece concludes with a *mf* dynamic and a *stringendo* instruction.

84

System 1 (measures 84-87): This system features a grand staff with two staves. The upper staff is in treble clef and contains a melodic line with a four-measure slur over measures 84-87, marked with a '4' above it. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include a forte (*f*) marking in measure 85. Fingerings are indicated with numbers 2 and 4.

88

System 2 (measures 88-91): This system continues the grand staff. The upper staff has a melodic line with slurs and accents, marked with a '5' above it. The lower staff continues the eighth-note accompaniment. Dynamics include piano (*p*) in measure 88 and forte (*f*) in measure 90. Fingerings 2, 4, and 5 are shown.

88

System 3 (measures 88-91): This system shows the continuation of the grand staff. The upper staff has a melodic line with slurs and accents, marked with a '3' above it. The lower staff continues the eighth-note accompaniment. The instruction *diminuendo* is written in the upper staff in measure 89. Fingerings 2, 3, and 4 are shown.

87

System 4 (measures 87-90): This system shows the continuation of the grand staff. The upper staff has a melodic line with slurs and accents, marked with a '3' above it. The lower staff continues the eighth-note accompaniment. The instruction *mf avec expression* is written in the upper staff in measure 89. Fingerings 1 and 4 are shown.

46

System 5 (measures 46-49): This system shows the continuation of the grand staff. The upper staff has a melodic line with slurs and accents, marked with a '3' above it. The lower staff continues the eighth-note accompaniment. The instruction *(f)* is written in the upper staff in measure 47. Fingerings 3, 4, 5, 4, 3, 4, 5, 2, 4, 5, 4, 1, and 4 are shown.

*) Siche Zur Edition.

*) See Comments on the Edition.

*) Voir Indications relatives à l'Édition.

24

f *f* *f*

30

f *diminuendo*

35

f

43

mf avec expression

49

f

54

Measures 54-57. The piece is in G major. Measure 54 starts with a forte (*f*) dynamic. The right hand features a complex melodic line with slurs and fingerings (1, 2, 1, 4, 1). The left hand provides a steady accompaniment with slurs and fingerings (1).

58

Measures 58-63. Measure 58 continues the melodic development in the right hand with slurs and fingerings (1, 2, 3, 4). Measure 59 introduces a treble clef for the right hand. The left hand continues with slurs and fingerings (1).

64

Measures 64-70. Measure 64 begins with a piano-piano (*pp*) dynamic. The right hand features chords with slurs and fingerings (4, 5, 1, 5, 1). A *crescendo* marking is present in measure 70. The left hand continues with slurs and fingerings (1).

71

Measures 71-76. Measure 71 starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 1, 1, 1, 4). The left hand continues with slurs and fingerings (4, 3, 1, 1).

77

Measures 77-80. Measure 77 continues the melodic line in the right hand with slurs and fingerings (5, 1, 4, 2, 5). The left hand continues with slurs and fingerings (1, 2, 5).

54

59

66

72

77

*) Siehe Zur Edition.

*) See Comments on the Edition.

*) Voir Indications relatives à l'Édition.

88

2 1 3 1

(dim.)

1 2

3/4

(un poco) più lento, cantabile

89

2 3 5 4 3 3 3

101

1 5 2 3 1 2 3 4 3 2

p

109

2 3 1 3 1 3

117

3 3 1 3 1 2 1 2 1

diminuendo

4 1 2 1

83

2 1 2 3 1 3 3 5

diminuendo

92 *un poco più lento, cantabile*

5 25 2 1 1 3 1

ben cantando

101

2 1 1

2 4 3

110

2

4

117

2

4 3 1 4 5 5 2 1

10

124

128

133

138

143

124 8

1 2 3 1 4 2 1 2

129 8

3 3

134 8

2 5 4 3

139 8

5 2 5 3 5 3

143 8

diminuendo 1 1 *pp*

pp et sourd

ff

147 *primo tempo*

Musical score for measures 147-151. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked *primo tempo*. The score begins with a dynamic marking of *p et sord*. The right hand features a melodic line with a trill in measure 149 and a crescendo hairpin leading to a triplet in measure 151. The left hand provides a bass accompaniment with triplets and a four-note chord in measure 147. A fermata is placed over the right hand in measure 150.

Musical score for measures 152-156. The key signature changes to one sharp (F#) in measure 152. The dynamic marking changes to *ff*. The right hand has a melodic line with a trill in measure 152 and a triplet in measure 153. The left hand features a bass line with triplets and a five-note chord in measure 153. The piece concludes with a fermata in measure 156.

Musical score for measures 157-162. The key signature changes to one flat (Bb) in measure 157. The right hand has a melodic line with a trill in measure 157 and a five-note chord in measure 158. The left hand features a bass line with a triplet in measure 158 and a two-note chord in measure 160. The piece concludes with a fermata in measure 162.

Musical score for measures 163-167. The key signature changes to two flats (Bb and Eb) in measure 163. The right hand has a melodic line with a trill in measure 163 and a four-note chord in measure 164. The left hand features a bass line with a triplet in measure 163 and a four-note chord in measure 165. The piece concludes with a fermata in measure 167.

Musical score for measures 168-172. The key signature changes to one flat (Bb) in measure 168. The right hand has a melodic line with a trill in measure 168 and a triplet in measure 169. The left hand features a bass line with a triplet in measure 168 and a four-note chord in measure 170. The piece concludes with a fermata in measure 172.

173

Musical score for measures 173-177. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and chords. The key signature has two flats.

178

Musical score for measures 178-182. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with triplets and a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and chords. The key signature has two flats.

183

Musical score for measures 183-186. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and chords. The key signature has two flats.

187

Musical score for measures 187-191. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and chords. The key signature has two flats.

192

Musical score for measures 192-196. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with triplets and a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and chords. The key signature has two flats.

173

Musical score for measures 173-176. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 173 starts with a whole note chord in the right hand and a half note in the left hand. Measures 174-176 feature a complex texture with eighth-note triplets in both hands, indicated by a bracket and the number '8' above the first triplet in measure 174. The right hand has a melodic line with triplets, while the left hand provides harmonic support with similar triplet patterns.

177

Musical score for measures 177-181. The key signature remains two flats. Measure 177 begins with a triplet in the right hand and a half note in the left. Measures 178-181 continue with intricate triplet patterns in both hands, with some notes marked with a '3' below them. The texture is dense and rhythmic, with frequent changes in chord voicings.

182

Musical score for measures 182-186. The key signature changes to one flat (B-flat) in measure 182. Measure 182 features a whole note chord in the right hand and a half note in the left. Measures 183-186 show a mix of eighth-note patterns and chords, with some notes marked with a '3' below them. The right hand has a melodic line with eighth notes, while the left hand has a more rhythmic accompaniment.

187

Musical score for measures 187-192. The key signature changes to one sharp (F-sharp) in measure 187. Measures 187-192 feature a complex texture with eighth-note patterns and chords, with some notes marked with a '3' below them. The right hand has a melodic line with eighth notes, while the left hand has a more rhythmic accompaniment.

193

Musical score for measures 193-196. The key signature changes to two sharps (F-sharp and C-sharp) in measure 193. Measures 193-196 feature a complex texture with eighth-note patterns and chords, with some notes marked with a '3' below them. The right hand has a melodic line with eighth notes, while the left hand has a more rhythmic accompaniment.

197

Musical score for measures 197-205. The system consists of two staves. The upper staff contains a melodic line with various ornaments and fingerings (1, 3, 3, 4, 3, 2, 1). The lower staff contains a bass line with fingerings (4, 3, 1, 1, 8, 1, 3) and a dotted line indicating a continuation of a pattern.

più mosso et crescendo jusqu'à la marche en si majeur

206

Musical score for measures 206-211. The system consists of two staves. The upper staff features a melodic line with a triplet of eighth notes and a fermata. The lower staff features a bass line with a triplet of eighth notes.

212

Musical score for measures 212-216. The system consists of two staves. The upper staff features a melodic line with a fermata and a change in key signature to B-flat major. The lower staff features a bass line with a steady eighth-note accompaniment.

217

Musical score for measures 217-220. The system consists of two staves. The upper staff features a melodic line with a fermata and a change in key signature to B major. The lower staff features a bass line with a steady eighth-note accompaniment. The word *tremolando* is written above the final measure of the lower staff.

221

Musical score for measures 221-225. The system consists of two staves. The upper staff features a melodic line with a fermata and a change in key signature to D major. The lower staff features a bass line with a steady eighth-note accompaniment. The instruction *le double plus lent* is written above the first measure, and *ff très marqué* is written below the first measure.

197

17

Musical score for measures 197-202. The piece is in G major (one sharp). The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of the system.

203

più mosso et crescendo jusqu'à la marche en si majeur

Musical score for measures 203-208. The tempo and dynamics change to *più mosso et crescendo*. The key signature changes to A major (two sharps). The right hand has a more active melodic line with slurs and ornaments, and the left hand has a steady accompaniment. A fermata is present at the end of the system.

209

Musical score for measures 209-214. The key signature changes to C major (no sharps or flats). The right hand features a melodic line with slurs and ornaments, and the left hand has a rhythmic accompaniment. A fermata is placed over the final note of the system.

215

Musical score for measures 215-220. The key signature changes to D major (two sharps). The right hand has a melodic line with slurs and ornaments, and the left hand has a rhythmic accompaniment. A fermata is placed over the final note of the system.

221

le double plus lent

Musical score for measures 221-226. The tempo changes to *le double plus lent*. The key signature changes to E major (three sharps). The right hand has a melodic line with slurs and ornaments, and the left hand has a rhythmic accompaniment. A fermata is placed over the final note of the system.

en retenant

ritenuto et fortissimo

fff

*) Triolische Ausführung gemäß Autograph:

Triplet exec. according to autograph:

Exécution en triolet conformément à l'aut.:

226

230

234

239

244

*) Triolische Ausführung gemäß Autograph:

Triplet exec. according to autograph: