

# **Schenker and the Moonlight Sonata: Unpublished graphs and commentary**

Kiyomi Kimura

2012

Musicological Explorations

UVic Libraries ePublishing Services

© 2012 Kimura.

Original citation:

Kimura, K. (2012). Schenker and the Moonlight Sonata: Unpublished graphs and commentary. *Musicological Explorations*, 13, 155–181.

<https://journals.uvic.ca/index.php/me/article/view/12445>

---

Downloaded from UVicSpace Research & Learning Repository

[dspace.library.uvic.ca](https://dspace.library.uvic.ca)



**University  
of Victoria**

Libraries

# Schenker and the Moonlight Sonata: Unpublished Graphs and Commentary

*Kiyomi Kimura*

Heinrich Schenker had a great interest in Beethoven's Moonlight Sonata. In 1921, he published a facsimile edition of the sonata, with an introduction discussing Beethoven's autograph and sketches.<sup>1</sup> In addition, at his death, he left unpublished graphs of the work and a commentary on its performance. In this paper I will introduce these unpublished materials, which include an analysis of the first movement in differing versions. The paper consists of two parts: in the first I discuss the origin and purpose of the graphs and commentary. In the second and main section I compare the variant forms of the analysis and attempt to link them with the commentary and with Schenker's published fingerings. I hope to show that these unpublished materials may serve the practical musician as well as the theorist.

## 1. Introduction to the Graphs and the *Notizen*

### The Graphs and the Seminar

I found these unpublished materials on the Moonlight Sonata in the Felix Salzer Papers at the New York Public Library. These papers are divided into two series. The first series comprises Salzer's own papers; the second consists of papers from Schenker's *Nachlass*. In 1936, Salzer purchased four folders of

---

<sup>1</sup> See John Rothgeb, "Schenkerian Theory and Manuscript Studies: Modes of Interaction," in *Schenker Studies* (Cambridge: Cambridge University Press, 1990), 7-11.

Schenker's *Nachlass* from Jeanette Schenker.<sup>2</sup> Each folder is called a "Mappe."<sup>3</sup> One of the four *Mappen* (*Mappe* 28) contains analyses prepared in a seminar conducted by Schenker from 1931 until the spring of 1934. This *Mappe* contains Schenker's notes, sketches (partial analyses), and full-length analyses of Beethoven's Moonlight Sonata. In addition to the pages of the analyses, there is a commentary on performance interpretation titled *Notizen zum Vortrag der Mondscheinsonate* ("Notes on the performance of the Moonlight Sonata").<sup>4</sup> The discussion of this commentary will be presented later in this paper.

The newly discovered unpublished graphs were brought almost to completion in the seminar. They include three full-length graphs of the first movement shown in five levels.<sup>5</sup> Of the three, one is a complete graph in the hand of Greta Kraus;<sup>6</sup> two, in the hand of Angelika Elias,<sup>7</sup> are nearly complete.<sup>8</sup> Elias was not

---

<sup>2</sup> For a biography, see [http://mt.ccnmtl.columbia.edu/schenker/profile/person/schenker\\_jeanette.html](http://mt.ccnmtl.columbia.edu/schenker/profile/person/schenker_jeanette.html)

<sup>3</sup> "Mappe" is derived from Jeanette Schenker's terminology as found in the list she made of the items in Schenker's *Nachlass* after his death in 1935. The NYPL Finding Aid to the Salzer Papers explicates the terminology used: "The original German words 'Nachlass' and 'Mappe' have been retained to describe the contents of the papers. 'Nachlass' refers to all the papers of Schenker, while 'Mappe' refers to each individual file from the collection." See <http://www.nypl.org/ead/2898>.

<sup>4</sup> Salzer Papers, b. 55, f. 7, 28/9 – 28/ 13.

<sup>5</sup> The only published graphs of the Moonlight Sonata's first movement are the partial or background graphs in *Der freie Satz* (Figures 7,a; 54,3; 56,1b; 76,7; 77; 149,4). See Heinrich Schenker, *Free Composition* (Hillsdale, NY: Pendragon Press, 2001).

<sup>6</sup> Salzer Papers, b.55, f.7, 28/2.

<sup>7</sup> See [http://www.schenkerdocumentsonline.org/profiles/person/elias\\_angelika.html](http://www.schenkerdocumentsonline.org/profiles/person/elias_angelika.html) for a brief biography.

a member of the seminar; according to Schenker's lesson book,<sup>9</sup> she studied the Moonlight Sonata on December 24, 1931, in one of her private lessons with Schenker. Therefore, Elias's graphs do not originate in the seminar, but they are valuable for purposes of comparison. They can be viewed as a record of the ideas that Schenker transmitted to her.<sup>10</sup> Kraus's complete graph seems to be a clean copy prepared for the seminar. Appendix I gives a facsimile of Kraus's complete graph.

Let me briefly discuss the history of the seminar. In this seminar, Schenker's four pupils, Manfred H. Willfort, Trude Kral, Greta Kraus, and Felix Salzer, worked together to help Schenker prepare analytic studies in the most careful graphic form.<sup>11</sup> The goal

---

See also Michaela R. Rejack. "Introducing Angelika Elias: A Discovery in Schenkerian Studies" (Master's thesis, Ohio State University, 2004), [http://etd.ohiolink.edu/view.cgi?acc\\_num=osu1208904067](http://etd.ohiolink.edu/view.cgi?acc_num=osu1208904067).

<sup>8</sup> Salzer Papers, b. 55, f. 8, 28/14 and b. 56, f. 1, 28/25 - 28/26

<sup>9</sup> Oster Collection, item 16/14. See <http://www.nypl.org/archives/2854>.

<sup>10</sup> It is possible that Elias was asked to prepare a clean copy of the graph to supplement the seminar's work – as happened with the graph of Bach's C Major Prelude. See Schenker's letter to von Cube at [http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a\\_40.html](http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a_40.html).

<sup>11</sup> Felix Salzer explains: "Each of us was assigned a different composition; the work on the voice-leading graphs went through many stages until they represented Schenker's point of view.... In my opinion, the ... graphs show the profound insights of Schenker in his most mature and convincing manner." See Heinrich Schenker, *Five Graphic Music Analyses*, introduction by Felix Salzer (New York: Dover Publications, 1969), 17 and 20. The seminar is briefly described at <http://schenkerdocumentsonline.org/profiles/organization/entity-002499.html>.

for the seminar was to complete the graphs of a number of pieces, and eventually to issue them all. For the seminar, Schenker made a list of sixteen compositions to be analyzed.<sup>12</sup> Graphs of the first five pieces were published as the *Five Graphic Music Analyses*, but the graphic analyses of the remaining pieces on the list were not completed or published during Schenker's lifetime. Beethoven's Moonlight Sonata Op.27/2 is the eighth, and one may speculate that it would have been published in the second series.<sup>13</sup> The graph of only one of the remaining pieces on the list, Brahms's *Auf dem Kirchhofe* was published after Schenker's death. In the 1960s Salzer worked on an introduction and planned to publish the graph, but the project came to a standstill for uncertain reasons. The graph was later published in *Theory and Practice*.<sup>14</sup>

---

<sup>12</sup> The list is published in facsimile on pages 18-19 of *Five Graphic Music Analyses*.

<sup>13</sup> In letters written to von Cube in 1934, Schenker, at least twice, specifically indicated that graphs of the Moonlight Sonata (all movements) were in preparation for the second series of *Uralinie-Tafeln*. See [http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a\\_49.html](http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a_49.html) and [http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a\\_51.html](http://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a_51.html).

<sup>14</sup> Heinrich Schenker, "Graphic Analysis of Brahms's *Auf dem Kirchhofe*, Op. 105, No. 4," with an introduction by Hedi Siegel and a commentary by Arthur Maisel, *Theory and Practice* 13 (1988), 1-14, <http://hdl.handle.net/1802/5206>. The published graph is based on copies in the hands of Kraus and Elias (see Salzer's comments on p. 2).

## The *Notizen*

What makes these unpublished materials unique is that they contain graphs and detailed performance instructions on the same piece. The *Notizen* are commentaries on performance interpretation dictated by Schenker to his wife.<sup>15</sup> They seem to have been dictated after Schenker had clearly discerned what he wished to suggest to pianists. These performance instructions consist of five manuscript pages on the first and second movements. No notes on the third movement exist, although the title and space are provided for them; we may therefore conclude that the project was abandoned. A facsimile of the commentary on the first movement is given in Appendix II, along with my transcription and translation.

Even though the *Notizen* were found in *Mappe* 28, they may not have originated in relation to the seminar. They are not dated, and may have been written before the 1930s; the handwriting seems somewhat more rounded than Jeanette Schenker's mature script.<sup>16</sup> It is natural to think that this may have been an independent project.

Reading through the *Notizen*, we immediately notice that Schenker wished his instructions to serve as a practical and concrete guide to help with the actual execution of the composition by a pianist. He did not simply give elusive metaphorical suggestions such as “play such a measure with a *decrescendo*,” or “play the

---

<sup>15</sup> Because of Schenker's deteriorating eyesight, his wife Jeanette took over the writing of his diary, as well as the texts of his analyses, articles, and theoretical works. See [http://mt.ccnmtl.columbia.edu/schenker/profile/person/schenker\\_jeanette.html](http://mt.ccnmtl.columbia.edu/schenker/profile/person/schenker_jeanette.html).

<sup>16</sup> Personal communication from Hedi Siegel.

high note with a crisp sound.” Instead he explains, always with a supporting theoretical or analytical reason, how to execute each note to bring out the desired musical result; or he refers to the nature of the piano, and describes practical techniques to make us aware of specific physical and psychological problems. But he does not limit himself to technical questions alone. He also tells pianists how to feel and interpret the harmony, the pulse and the agogic accents.

I will attempt to relate the graphs and the *Notizen* in the hope that together they will serve both pianists and theorists as an important guide to Schenker’s analysis and provide them with insights into his ideas on the performance of the Moonlight Sonata.

## 2. The analyses

First, let us compare the graphs of the Moonlight Sonata.<sup>17</sup> There are three variant passages I would like to highlight. The first noteworthy passage is in the bass line in measures 19–22 (see Graphs 1–2 and Score 1).

Looking at the bass, Kraus graphs the B1–G#1–E#1 as a motion by two consecutive steps and shows E#1–F#1–B1–B#1–C# as a single phrase associated with the right-hand melody by indicating the voice exchange between the tenor and bass lines. On the other hand, Elias’s graph slurs together B1–G#1–E#1–F#1, picking up on the sense of resolution from the applied dominant  $\frac{6}{5}$  to the F# minor chord on the

---

<sup>17</sup> For convenience, I used the labels “Kraus” and “Elias” for excerpts from the graphs in the hands of Greta Kraus and Angelika Elias, respectively.

third beat in measure 20. The F# minor chord leads to a local  $\sharp\text{II}_6$  on the bass B1, and then the diminished  $\text{VII}_7$  on B#1 leads to the C# which is the bass of the cadential  $\begin{smallmatrix} 6 & 4 \\ 5 & 3 \end{smallmatrix}$  in F# minor.

This musical score shows measures 18 through 23 in F# minor. The right hand (treble clef) features a melodic line with a half note G#4, a quarter note A4, and a half note B4. The left hand (bass clef) has a bass line starting on B1, moving through a diminished seventh chord on B#1, and ending on C#2. A dashed line indicates a connection between the B1 in measure 18 and the C#2 in measure 20. A large bracket spans the entire passage from measure 18 to 23.

**Graph 1:** Kraus (measures 18–23).

This musical score shows measures 18 through 23 in F# minor. The right hand (treble clef) features a melodic line with a half note G#4, a quarter note A4, and a half note B4. The left hand (bass clef) has a bass line starting on B1, moving through a diminished seventh chord on B#1, and ending on C#2. A dashed line indicates a connection between the B1 in measure 18 and the C#2 in measure 20. A large bracket spans the entire passage from measure 18 to 23.

**Graph 2:** Elias (measures 18–23).

This musical score shows measures 16 through 23 in F# minor. The right hand (treble clef) features a melodic line with a half note G#4, a quarter note A4, and a half note B4. The left hand (bass clef) has a bass line starting on B1, moving through a diminished seventh chord on B#1, and ending on C#2. A dashed line indicates a connection between the B1 in measure 16 and the C#2 in measure 20. A large bracket spans the entire passage from measure 16 to 23.

**Score 1:** Beethoven, ed. Schenker (measures 16–23).

Because of the indicated voice exchange, Kraus's bass slur, tying  $E\#_1$  and  $C\#_1$ , lessens the significance of the Neapolitan  $\natural II_6$  chord on  $B_1$ ; instead, it emphasizes the  $V_5^6$  chord on  $E\#_1$ , which appears as if it were resolving to the  $C\#$  at the cadential  $\frac{6-4}{5-3}$  progression. In Elias's graph, the  $V_5^6$  chord on the  $E\#_1$ , after a brief resolution to  $F\#_1$ , continues further, in accordance with Beethoven's right-hand slur in measures 20–21 (given in Schenker's edition).<sup>18</sup> Elias's graph replicates this slur; moreover, the dotted slur in the bass calls attention to the prolonged  $B_1$ , since the departing  $B_1$  (measure 19) has a totally different meaning from the returning  $B_1$  (measure 21). The first  $B_1$  is the root of  $V$  in  $E$  minor. The arpeggiated bass descent through the  $E\#$  diminished chord,  $B_1-G\#_1-E\#_1$ , brings us closer to  $F\#$  minor and when the  $B_1$  returns as the bass note of the Neapolitan  $\natural II_6$  chord it stimulates the tonicization of  $F\#$  minor. Therefore, Elias's graph is truer to the broader melodic and harmonic flow, and is more pertinent to performance.

---

<sup>18</sup> L. v. Beethoven, *Complete Piano Sonatas*, edited by Heinrich Schenker, introduction by Carl Schachter (New York: Dover Publications, 1975). In his preface (p. xii) Schenker clarifies his editorial stance: "Beethoven's notation alone can lead to an understanding of his musical ideas. Any alteration ... tends rather to obstruct the access to Beethoven's compositional ideas and even makes the technique of playing more difficult! This includes ... attempting to "interpret" the text by means of so-called phrasing slurs and other aids intended to facilitate playing." Carl Schachter adds in his introduction (p. viii): "This edition, of course, contains no interpretative supplements to the score, for Schenker wished to avoid anything that would obscure Beethoven's text." The excerpts from the score of the Moonlight Sonata given in this paper are drawn from Schenker's edition.

The second noteworthy spot is in the tenor line in measure 37 (see Graphs 3–4 and Score 2).

**Graph 3:** Kraus (measures 35–40).

**Graph 4:** Elias (measures 35–40).

As opposed to Kraus's graph, Elias's separates this subordinate three-note melody line,  $d\sharp-c\sharp-B\sharp$ , from the arpeggiated run of the  $B\sharp$ -diminished chord starting in measure 35. This three-note melody is an inversion of the previous three-note melody,  $b\sharp^1-c\sharp^2-d\sharp^2$ , which appears in the soprano line in measures 25–26 accompanied by the voice exchange against the bass line. Kraus's graph shows only the first idea, but Elias's shows both. This emphasizes the motivic connection and respects the separating slurs in measure 37.

The image shows a musical score for piano, measures 24-39, in D major. The score is arranged in four systems. Measure 25 is marked with a box and contains 'cresc.' and 'decresc.' markings. Measure 30 is marked with a box and contains a 'p' dynamic marking. Measure 35 is marked with a box. The score includes various musical notations such as slurs, ties, and fingerings.

Score 2: Beethoven, ed. Schenker (measures 24–39).

The *Notizen* also refer to this measure and emphasize the recurrence of this line:

M37: the lower voice reemerges.

Thus Elias's graph seems more precise and more pertinent in regard to Schenker's ideas on performance.

Moreover, the *Notizen* provide an important performance instruction regarding measure 39.

M39: Play the Phrygian d instead of d-sharp with deeper expression.

The fingerings in Schenker's edition also imply how to execute this Phrygian d. In measures 37 and 38, the R. H. fingerings 2 and 1 are indicated twice for the d# and c#; in measure 39, where the Phrygian d takes place, Schenker instead indicates 1 and 2 for d<sup>h</sup> and c#. His intention is to alert pianists to play the Phrygian d<sup>h</sup> with a certain distinction by indicating a different fingering than for the two d#s. The use of the thumb on the d<sup>h</sup> results in a deeper sound simply because of the thumb's greater weight. It is evident that Schenker's fingerings are truly more than mere numbers; they are fully equivalent to his commentary.

Lastly, from measure 28, both Kraus's and Elias's graphs show the occurrence of the submerged shifting b# and c# (or b#<sup>1</sup> and c#<sup>1</sup>), which form intervals of a third and fourth against the dominant bass G#<sub>1</sub> (see Graph 5). The undulating 3-4 intervals prolong until the recapitulation's cadence in measure 42.

More precisely, Kraus's graph presents two sets of 3-4-3 and a set of 3-4-4-3, while Elias's graph exhibits a long 3-4 and two sets of 3-4-4-3. Kraus disregards the b#1 in measure 35 and instead takes account of the b#1 in measure 38. This may answer Kraus's slur previously discussed at graph 3. Kraus interprets the motivic three-note melody d#-c#-B# as part of the fourth that is suspended until the B# appears in the bass. Thus, the first three-note melody is not shown with the separated slur. Elias's graph, on the other hand, adheres to the pattern of the undulating 3-4-4-3 more coherently than Kraus's. Elias's graph not only displays the importance of the 3-4 undulation but also shows the metric diminution. From measure 28 to 31, the harmony changes every two measures but at the

following 3-4-4-3 the harmonic change occurs at each measure. Furthermore, in the recurring 3-4-4-3 at the end of the dominant pedal section the harmony changes every half measure. This metric diminution gives a sense of acceleration. By showing the intervallic sequences, Elias gives us a hint of how to feel the musical flow.

In the *Notizen*, Schenker has the following commentary on measures 28–32:

M28: The dialogue is presented in fairly lively manner on the dominant, mm32ff must be completely flowing, even hurrying, it is as if two voices were lost in the fog.

With his usual consistency, Schenker suggests an acceleration here. According to the fingering given in his edition of the sonata (see Score 2, above), the 2nd finger is used on the two consecutive notes between measures 33 and 34. This peculiar fingering shows that Schenker wishes to disconnect these two notes because they belong to two different harmonies. Therefore, even though the fourth is suspended in the undulating 3-4-4-3 pattern, the accelerating pulse may become apparent by articulating the point at which each harmony changes.

The subject of Schenker's fingerings needs to be addressed further. There are a number of points of comparison between the graphic analysis, the *Notizen* and Schenker's fingerings as shown in his edition. Let us compare the two cadences at measures 8 and 14. Firstly, the graph helps us to see the structural importance of these two cadences. Secondly, the *Notizen* support the analyses in the graph and give pianists practical advices and rational explanations.

And lastly, the fingering coherently realizes both the analysis and the performance interpretation by putting them into execution.

Kraus: 3- 4- 3- 4- 3- 4-3

Elias: #3- 4- 3- 4- 3- 4-3

Detailed description: This musical score shows two staves, Kraus (top) and Elias (bottom), with various interval markings above the notes. The markings include '3-', '4-', and '3-4' with arrows indicating the intervals between notes. Some notes are circled, and there are dashed lines connecting notes across measures. The key signature has two sharps (F# and C#).

**Graph 5:** Kraus (measures 28–41), with the 3-4 intervals as marked by Kraus (top) and Elias (bottom)

Übergangsfrage 1.

(III)  $\frac{4}{5}$   $\frac{7}{5}$  VII (II)  $\frac{V_1}{4}$   $\frac{5}{3}$  I/IV

(V<sub>6</sub>) I II<sub>6</sub> V<sub>4</sub>  $\frac{5}{3}$  I/IV

(Rechtsam)

Detailed description: This musical score shows a single staff with harmonic analysis. The key signature has two sharps. The analysis includes Roman numerals and figured bass notation: (III) 4/5 7/5 VII (II) V1/4 5/3 I/IV and (V6) I II6 V4 5/3 I/IV. There are also circled notes and arrows indicating intervals. The text 'Übergangsfrage 1.' and '(Rechtsam)' are present.

**Graph 6:** Kraus (measures 5–15) with Kraus's harmonic analysis and additions (in parentheses) by the author of the paper.

In Kraus's graph, the cadence in measure 14 appears as one of the important cadences on a structural level; it is comparatively more important than the one in measure 8 (see Graph 6).

Starting on the third beat of measure 12, the progression gives a strong sense of tonicization. In measure 7, on the other hand, only the F# minor chord gives a momentary sense of E major before the cadence. As the graph tells us with the beam, the cadence in measures 8–9 indicates it is part of an *Übergreifzug* (the technique of shifting or overlapping tones) and can be regarded merely as part of a passing motion.

Here is what the *Notizen* suggest concerning these measures:

M8: The legato melody of the last quarter in the melody b<sup>1</sup> with the following first quarter note e<sup>1</sup> is created through substitution by means of an illusion: the 2<sup>nd</sup> eighth of the triplet b is struck and held with the thumb, whereupon d-sharp is played with the 4<sup>th</sup> finger as if it came from the b of the accompaniment. The actually created *legatissimo* in the accompaniment also creates the illusion of a legato in the melody.

M14: At the barline, express a little hesitation on the occasion of the cadence by articulating the last 3 eighths.

Schenker's gives a greater priority to the later cadence, which he considers more important. At measure 14, he clearly alerts pianists to the cadence and suggests a little *ritardando*. At measure 8, on the other hand, his discussion is not about the cadence but is prioritized on creating *legatissimo*.

Measure 8 in his edition is consistent with the *Notizen*: his fingering obliges the pianist to hold  $b^1$  instead of  $b^1$  by using the 4<sup>th</sup> finger on  $d\sharp^1$  (see Score 3).

Score 3: Beethoven, ed. Schenker (measures 8–9).

In the graph in measure 8, in addition to the half note  $b$ , the whole note  $b$  is written in the tenor part (see Graph 6). The structural voice-leading line is now made more distinct through the elimination of the embellishing  $b^1$  in the soprano. If one is aware of this in performance, the voice leading serves to create a stronger sense of *legato* in the five-note melody line,  $g\sharp^1-a^1-g\sharp^1-f\sharp^1-e^1$ . Schenker's suggestion that the right-hand thumb should hold the  $b$  for the support of the melody appears to be pertinent to execution of this phrase. Beethoven's slur disconnects  $b^1$  and  $e^1$  in the soprano and Schenker's fingering agrees, by disconnecting them physically, but the suggestion to hold the right-hand thumb makes it musically possible to create an illusional *legatissimo*.

In sum, at measure 8 the graph shows that the cadence is relatively less important since it occurs in the middle of an *Übergreifzug*. Because of this subordinate status, Schenker's fingering shows that the graph's whole note  $b$  should be held by the thumb in order to make an illusional *legatissimo* in the melody.

Thus Schenker's fingering exactly translates this idea into the physical motion.

Let us also examine Schenker's fingerings in the important cadence at measure 14 (see Score 4).

Score 4: Beethoven, ed. Schenker (measures 12–15).

We may relate it to the graph and the *Notizen* at measures 11–15. The voice leading of the soprano and the alto are shown in the graph (see Graph 6). The alto line, indicated by the beam between measures 13 and 14, shows that the important voice leading deviates from the soprano's  $f\sharp^1$  and becomes a  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$  line in B minor, which supports the structural cadence. Schenker suggests that the 4<sup>th</sup> finger should be used on  $d^{\sharp 1}$ , the 3<sup>rd</sup> on  $c^{\sharp 1}$  and the 1<sup>st</sup> on  $b$ , which seems to be redundant because these are most likely the fingerings that pianists would naturally choose even without suggestions. It is apparent that he is calling pianists' attention to these three notes and is emphasizing their psychological importance through exposing the fingerings. Schenker's suggestion regarding the physical connection between  $\hat{2}$  and  $\hat{1}$  may cause the performer to make a natural hesitation at the cadence. In short, his fingerings endorse the melodic connection in the  $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$  alto line by attracting the pianists' attention, and perhaps causing a slight and natural *ritardando*.

As a music pedagogue, as a theorist and as a musician, especially in terms of piano performance, Schenker's

contributions to music and music performance show that he was more than a master of just one area. If he had been just a theorist, he could not have suggested such detailed fingerings; if he had been just a piano teacher, he could not have discovered the *Urlinie*, or developed his succinct and pithy graphic analysis; if he had been just an instrumentalist, he could not have explicitly discussed music in such an analytical, philosophical and conceptual way. His unpublished work on the Moonlight Sonata, like his published analyses and writings, demonstrates the value of his multifaceted approach. I hope my discussion of this unpublished material has shown that this approach can guide pianists and theorists in their own further study.

**Appendix 1:** Facsimile reproduction of Greta Kraus's full Graph for the first movement of the Moonlight Sonata.

*(Editor's note: Due to the journal's format and budget constraints, the approximate scale of these images in the bound version of the journal is 45%. The author's unaltered images are available in the PDF version of the journal, available at <http://journals.uvic.ca/index.php/me>)*

The image displays a complex musical graph with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "2. Schick", "3. Schick", "4. Schick", "5. Schick", "6. Schick", "7. Schick", "8. Schick", "9. Schick", "10. Schick", "11. Schick", "12. Schick", "13. Schick", "14. Schick", "15. Schick", "16. Schick", "17. Schick", "18. Schick", "19. Schick", "20. Schick", "21. Schick", "22. Schick", "23. Schick", "24. Schick", "25. Schick", "26. Schick", "27. Schick", "28. Schick", "29. Schick", "30. Schick", "31. Schick", "32. Schick", "33. Schick", "34. Schick", "35. Schick", "36. Schick", "37. Schick", "38. Schick", "39. Schick", "40. Schick", "41. Schick", "42. Schick", "43. Schick", "44. Schick", "45. Schick", "46. Schick", "47. Schick", "48. Schick", "49. Schick", "50. Schick", "51. Schick", "52. Schick", "53. Schick", "54. Schick", "55. Schick", "56. Schick", "57. Schick", "58. Schick", "59. Schick", "60. Schick", "61. Schick", "62. Schick", "63. Schick", "64. Schick", "65. Schick", "66. Schick", "67. Schick", "68. Schick", "69. Schick", "70. Schick", "71. Schick", "72. Schick", "73. Schick", "74. Schick", "75. Schick", "76. Schick", "77. Schick", "78. Schick", "79. Schick", "80. Schick", "81. Schick", "82. Schick", "83. Schick", "84. Schick", "85. Schick", "86. Schick", "87. Schick", "88. Schick", "89. Schick", "90. Schick", "91. Schick", "92. Schick", "93. Schick", "94. Schick", "95. Schick", "96. Schick", "97. Schick", "98. Schick", "99. Schick", "100. Schick".

[Click here to view the original](#), or scroll to page 28

This image shows a page of handwritten musical notation for the Moonlight Sonata, featuring Schenkerian analysis. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The analysis includes Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and numbers (1, 2, 3, 4, 5) indicating structural levels and voice leading. A prominent feature is a large, sweeping line that spans across several staves, representing a Schenkerian 'Kern' or 'Ursatz' line. The notation is dense and detailed, with many small annotations and markings throughout the piece. The page is numbered 173 in the top right corner.

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various symbols, including notes, rests, and dynamic markings. There are several vertical lines and brackets connecting notes across staves. The right side of the page features a series of vertical lines and symbols, possibly representing a sequence of notes or a specific musical structure. The handwriting is in black ink on aged, slightly yellowed paper. In the top left corner, there is a small logo and the text "MUSIC".

## Appendix 2: Facsimile with author's transcription and translation of Heinrich Schenker's manuscript "Notes on the performance of the moonlight sonata"

<p>Notizen zum Vortrag der Mondscheinsonate</p>	<p>Notes on the performance of the moonlight sonata</p>
<p>1. Satz</p> <p>Durchaus das alla breve zu beachten.</p> <p>T. 5: Das Melodie-Sechzehntel gis im 5. Takt ist sehr bequem nach dem letzten Achtel der Triole u. dem 1. Achtel des nachfolgenden Viertels zu spielen, jedoch muß die Triole entsprechend langsamer gespielt, die einzelnen Achtel artikuliert werden, damit die Breite des letzten Achtels nicht plötzlich auf falle.</p> <p>T. 6: Das 1. Achtel gis bei der Begleitung des 2. Viertels muß etwas stärker als die übrigen 3 gis desselben Taktes angespielt werden, etwa: &gt;. Der (tief?) Grund davon ist der, daß der Einsatz der Melodie beim 4. Viertel des vorhergegangenen Taktes die Aufmerksamkeit auf den schwachen Taktteil überhaupt gelenkt hat, dem durch den Druck auf das kleine gis beim 2. Viertel eine neue, aber konsequente Huldigung dargebracht wird.</p>	<p>1. Movement</p> <p>Be sure to observe the alla breve.</p> <p>M 5: The sixteenth note of the melody in measure 5 is to be played very leisurely after the last eighth of the triplet and the first eighth of the following bar, but the triplet must accordingly be played slower and the individual eighths articulated, so that the last eighth is not conspicuously longer than the others.</p> <p>M 6: The 1st eighth note, g-sharp, in the accompaniment of the 2nd quarter note must be played slightly stronger than the other 3 g-sharps of the same measure, like so: &gt;. The (deep?) reason for this is that the entrance of the melody at the 4th quarter note of the previous measure attracted the attention to the weak part of the bar which receives a new but consistent homage from the emphasis on the g-sharp at the 2nd quarter.</p>
<p><i>Notizen zum Vortrag der Mondscheinsonate</i></p> <p>1. Satz</p> <p>Durchaus das alla breve zu beachten.</p> <p>T. 5: Das Melodie-Sechzehntel gis im 5. Takt ist sehr bequem nach dem letzten Achtel der Triole u. dem 1. Achtel des nachfolgenden Viertels zu spielen, jedoch muß die Triole entsprechend langsamer gespielt, die einzelnen Achtel artikuliert werden, damit die Breite des letzten Achtels nicht plötzlich auf falle.</p> <p>T. 6: Das 1. Achtel gis bei der Begleitung des 2. Viertels muß etwas stärker als die übrigen 3 gis desselben Taktes angespielt werden, etwa: &gt;. Der (tief?) Grund davon ist der, daß der Einsatz der Melodie beim 4. Viertel des vorhergegangenen Taktes die Aufmerksamkeit auf den schwachen Taktteil überhaupt gelenkt hat, dem durch den Druck auf das kleine gis beim 2. Viertel eine neue, aber konsequente Huldigung dargebracht wird.</p>	<p><i>Notizen zum Vortrag der Mondscheinsonate</i></p> <p>1. Satz</p> <p>Durchaus das alla breve zu beachten.</p> <p>T. 5: Das Melodie-Sechzehntel gis im 5. Takt ist sehr bequem nach dem letzten Achtel der Triole u. dem 1. Achtel des nachfolgenden Viertels zu spielen, jedoch muß die Triole entsprechend langsamer gespielt, die einzelnen Achtel artikuliert werden, damit die Breite des letzten Achtels nicht plötzlich auf falle.</p> <p>T. 6: Das 1. Achtel gis bei der Begleitung des 2. Viertels muß etwas stärker als die übrigen 3 gis desselben Taktes angespielt werden, etwa: &gt;. Der (tief?) Grund davon ist der, daß der Einsatz der Melodie beim 4. Viertel des vorhergegangenen Taktes die Aufmerksamkeit auf den schwachen Taktteil überhaupt gelenkt hat, dem durch den Druck auf das kleine gis beim 2. Viertel eine neue, aber konsequente Huldigung dargebracht wird.</p>

T. 8 Die letzte der letzten Melodie-  
viertel h1 zum nachfolgenden 1. Viertel  
e1 wird auf dem Wege einer Täuschung  
durch Vertretung erzeugt, indem nämlich  
das 2. Achtel der Triole h mit dem  
Daumen angeschlagen und gehalten wird,  
worauf dis mit dem 4. Finger gegriffen  
wird als käme es vom h der Begleitung.  
Das wirklich hergestellte legatissimo bei  
der Begleitung täuscht das legato auch bei  
der Melodie vor.

T. 14 An der Wende des Taktes ein  
kleines Zögern aus Anlaß der Kadenz  
auszudrücken durch artikulieren der  
letzten 3 Achtel.

T. 16 Die None (ninth) zu Beginn des 1.  
Viertels durchaus gleichzeitig anschlagen.  
Das < zum 3. Viertel (siehe Bass) fordert  
eine kleine Beschleunigung, die beim >  
zurückgegeben werden muß. (Letzten 3  
Achtel artikulieren!)

T. 22 wie beim T. 14

zum 4. Schellen nicht, weil, da  
mit dem 4. Finger gegriffen  
wird ab Finger 1, 2, 3  
die Begleitung. Das wirklich  
hergestellte Legatissimo bei  
der Begleitung täuscht, das  
das angeschlagene, während, das  
Stärker auch bei der Melodie  
vor.

T. 14 An der Wende des Taktes ein  
kleines Zögern aus Anlaß der  
Kadenz auszudrücken durch  
artikulieren der letzten 3  
Achtel.

T. 16 Die None zu Beginn des  
1. Viertels durchaus gleich-  
zeitig anschlagen. Das <  
zum 3. Viertel (siehe Bass)  
fordert eine kleine Beschleu-  
nigung, die beim > zurück-  
gegeben werden muß. (Letz-  
ten 3 Achtel artikulieren!)

T. 22 wie bei T. 14

M 8: The legato melody of the last quarter in the melody b1 with the following first quarter note e1 is created through substitution by means of an illusion: the 2nd eighth of the triplet b is struck and held with the thumb, whereupon d-sharp is played with the 4th Finger as if it came from the b of the accompaniment. The actually created legatissimo in the accompaniment also creates the illusion of a legato in the melody.

M 14: At the barline, express a little hesitation on the occasion of the cadence by articulating the last 3 eighths.

M 16: Strike the ninth (ninth) at the beginning of the 1st quarter exactly together. The < to the 3rd Quarter (see Bass) calls for a small acceleration, which must be reversed at >. (Articulate the last 3 eighth notes!)

M 22: As in bar 14.

- T.23: Die höhere Lage in der sich Melodie samt Begleitung befinden, macht eine besondere Vorsicht dahin notwendig, den Daumen nicht mit dem Melodieton gleich stark zu spielen. In dieser hohen Lage müssten sich dann bei zu starkem Daumendruck die Oktaven ungleich bemerklicher machen als in der tieferen Lage, wie z.B. bei T.4ff.
- T.28: Auf der Dominante wird der Dialog recht lebhaft vorgetragen; vollends fließend, ja sogar eilend sind die T.32ff zu spielen; es ist, als wenn zwei Stimmen sich in den Nebel verloren hätten.
- T.37: taucht die tiefere Stimme wieder auf.
- T.39: Das phrygische d statt dis mit vertiefterem Ausdruck spielen.
- Ritenuro der Kadenz erst in T.41 spielen.
- T.58: Das < auch bei der linken Hand.
- T.60ff: Trotz pp den Gesang der linken Hand durchdringend u. sonor vortragen.
- T.67: Pedal zum 4. Viertel weglassen, da es zur engen Lage, die dort erscheint, nicht taugt.
- M.23: the higher register in which the melody and accompaniment are placed, necessitates a special caution, not to play the thumb as strong as the melody note. In this high register, heavy thumb pressure would make the octaves expressively noticeable, unlike in the lower register at the measure 4.
- M.28: The dialogue is presented in fairly lively manner on the dominant, mm32ff must be completely flowing, even hurrying, it is as if two voices were lost in the fog.
- M.37: the lower voice reemerges.
- M.39: Play the Phrygian d instead of d-sharp with deeper expression. Play the Ritenuro at the cadence until T.41.
- M.58: The < with the left hand, too.
- Mm 60ff: despite the pp, play the left hand melody ringingly and with the good tone.
- M.67: Omit pedal at the 4th Quarter, because it does not suit the close position of the harmony which appears there.

T.23 Die höhere Lage in der  
samt Begleitung befinden, macht eine  
besondere Vorsicht dahin notwendig,  
den Daumen nicht mit dem Melodieton  
gleich stark zu spielen. In dieser hohen  
Lage müssten sich dann bei zu starkem  
Daumendruck die Oktaven ungleich  
bemerklicher machen als in der tieferen  
Lage, wie z.B. bei T.4ff.

T.28 Auf der Dominante wird der Dialog  
recht lebhaft vorgetragen; vollends  
fließend, ja sogar eilend sind die T.32ff zu  
spielen; es ist, als wenn zwei Stimmen sich  
in den Nebel verloren hätten.

T.37 taucht die tiefere Stimme wieder auf.

T.39 Das phrygische d statt dis mit  
vertiefterem Ausdruck spielen.

Ritenuro der Kadenz erst in T.41 spielen.

T.58 Das < auch bei der linken Hand.

T.60ff Trotz pp den Gesang der linken  
Hand durchdringend u. sonor vortragen.

T.67 Pedal zum 4. Viertel weglassen, da  
es zur engen Lage, die dort erscheint,  
nicht taugt.

## Sources Consulted

Beethoven, Ludwig van. *Complete Piano Sonatas*. Edited by Heinrich Schenker. New introduction by Carl Schachter. New York: Dover Publications, 1975.

Bent, Ian and William Drabkin, eds. *Schenker Document Online*. <http://mt.ccnmtl.columbia.edu/schenker/>;  
<http://schenkerdocumentsonline.org/html>.

Cook, Nicholas. *The Schenker Project*. New York: Oxford University Press, 2007.

Oster, Ernst, Collection of the Papers of Heinrich Schenker. Music Division, The New York Public Library for the Performing Arts. New York, NY.

Pankhurst, Tom. *Schenker Guide*. New York: Routledge, 2008.

Pastille, William. "The Development of the Ursatz in Schenker's Published Works." In *Trends in Schenkerian Research*, edited by Allen Cadwallader, 71–86. New York: Schirmer Books, 1990.

Rejack, Michaela R. "Introducing Angelika Elias: A Discovery in Schenkerian Studies." Master's thesis, Ohio State University, 2004. [http://etd.ohiolink.edu/view.cgi?acc\\_num=osu1208904067](http://etd.ohiolink.edu/view.cgi?acc_num=osu1208904067).

Rothgeb, John. "Schenkerian Theory and Manuscript Studies: Modes of Interaction." In *Schenker Studies*, edited by Hedi Siegel, 4–14. Cambridge: Cambridge University Press, 1990.

Rothstein, William. "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas." *19<sup>th</sup> Century Music* 8 (1984): 3–28.

- Salzer, Felix. Papers. Music Division, New York Public Library for the Performing Arts. New York, NY.
- . *Structural Hearing*. New York: Dover Publications, 1962.
- Schenker, Heinrich. *The Art of Performance*. Edited by Heribert Esser. Translated by Irene Schreier Scott. New York: Oxford University Press, 2000.
- . *Der Tonwille*. Edited by William Drabkin. Translated by Ian Bent, William Drabkin, Joseph Dubiel, Joseph Lubben, William Renwick, and Robert Snarrenberg. 2 vols. New York: Oxford University Press, 2004–5.
- . *Five Graphic Music Analyses*. New introduction and glossary by Felix Salzer. New York: Dover Publications, 1969.
- . *Free Composition*. Translated and edited by Ernst Oster. Hillsdale, NY: Pendragon Press, 2001.
- . “Graphic Analysis of Brahms’s *Auf dem Kirchhofe*, Op. 105, No. 4.” Introduction by Hedi Siegel. Commentary by Arthur Maisel. *Theory and Practice* 13, (1988): 1–14.
- . *J.S. Bach’s Chromatic Fantasy and Fugue*, critical edition with commentary. Translated and edited by Hedi Siegel. New York: Longman, 1984.
- . *The Masterwork in Music*. Edited by William Drabkin. Translated by Ian Bent, Alfred Clayton, William Drabkin, Richard Kramer, Derrick Puffett, John Rothgeb, and Hedi Siegel. 3 vols. Cambridge: Cambridge University Press, 1994–97.

Terrigno, Loretta. "Schenker's Interpretive Fingerings: A Comparison of Two Beethoven Piano Sonatas." *Music Research Forum* 24 (2009): 1–24.

## Abstract

This paper examines Schenker's unpublished materials on the first movement of Beethoven's Moonlight Sonata — analytic graphs of the work and a commentary on its performance. The materials, which are found in the Felix Salzer Papers at the New York Public Library, include analyses prepared in a seminar conducted by Schenker from 1931 until the spring of 1934. There are three full-length graphs of the first movement shown in five levels. Of the three, one is a complete graph in the hand of Greta Kraus (a member of seminar); two, in the hand of Angelika Elias, are nearly complete. (Elias was not a member of the seminar; she studied Beethoven's Moonlight Sonata in her private lessons with Schenker.) In addition to the pages of the analyses, there is a commentary on performance interpretation titled *Notizen zum Vortrag der Mondscheinsonate* (Notes on the performance of the Moonlight Sonata). I will provide a facsimile, transcription, and English translation of the commentary on the first movement. I will also present Kraus's complete graph of the first movement in facsimile and will compare selected passages with the interpretations given in the graphs by Elias. As a supplement, I will offer a few analytic interpretations of my own.

In my paper, I will relate the unpublished graphs, the *Notizen*, and Schenker's fingerings in the hope that together they will serve both pianists and theorists as an important guide to Schenker's analysis and provide them with insights into the performance of the Moonlight Sonata.



Handwritten musical score for Schenker's analysis of the Moonlight Sonata. The score consists of five staves. The top two staves show a simplified harmonic structure with notes and Roman numerals (I, II, III, IV, V). The middle two staves show the original musical notation with various ornaments, slurs, and dynamic markings. The bottom staff shows a detailed harmonic analysis with Roman numerals and figured bass notation. Measure numbers 20, 25, 30, 35, 40, and 45 are marked in boxes. A handwritten note "(Brechung: gis-cd)" is present on the right side of the second staff.



Notizen  
zum Vortrag der Mondscheinsonate:  
I. Satz.

Durchaus das alla breve zu be-  
achten.

Q.5 Das Melodie-Sechzehntel gis im 5. Takt ist sehr bequem nach dem letzten Achtel der Triole u. dem 1. Achtel des nachfolgenden Viertels zu spielen, jedoch muß die Triole entsprechend langsamer gespielt die einzelnen Achtel artikuliert werden da, mit die Freiheit des letzten Achtels nicht plötzlich auf-  
falle.

Q.6 Das 1. Achtel gis bei der Begleitung des 2. Viertels muß etwas stärker als die übrigen 3 gis desselben Taktes angespielt werden, es. Das kleine Grund davon ist der, daß der Ein-  
satz der Melodie beim 4. Viertel des vorhergegangenen Taktes die Aufmerksamkeit auf den schwachen Takteil überhaupt gelenkt hat, dem durch den Druck auf das kleine gis beim 2. Viertel eine neue, aber konsequente Huldigung dargebracht wird.

Notizen zum Vortrag der  
Mondscheinsonate

Satz

Durchaus das alla breve zu beachten.

T. 5: Das Melodie-Sechzehntel gis im 5. Takt ist sehr bequem nach dem letzten Achtel der Triole u. dem 1. Achtel des nachfolgenden Viertels zu spielen, jedoch muß die Triole entsprechend langsamer gespielt, die einzelnen Achtel artikuliert werden, damit die Breite des letzten Achtels nicht plötzlich auffalle.

T.6: Das 1. Achtel gis bei der Begleitung des 2. Viertels muß etwas stärker als die übrigen 3 gis desselben Taktes angespielt werden, etwa: >.  
Der (tiefe?) Grund davon ist der, daß der Einsatz der Melodie beim 4. Viertel des vorhergegangenen Taktes die Aufmerksamkeit auf den schwachen Takteil überhaupt gelenkt hat, dem durch den Druck auf das kleine gis beim 2. Viertel eine neue, aber konsequente Huldigung dargebracht wird.

Notes on the performance of the moonlight sonata

Movement

Be sure to observe the alla breve.

M 5: The sixteenth note of the melody in measure 5 is to be played very leisurely after the last eighth of the triplet and the first eighth of the following bar, but the triplet must accordingly be played slower and the individual eighths articulated, so that the last eighth is not conspicuously longer than the others.

M 6: The 1<sup>st</sup> eighth note, g-sharp, in the accompaniment of the 2nd quarter note must be played slightly stronger than the other 3 g-sharps of the same measure, like so: >.  
The (deep?) reason for this is that the entrance of the melody at the 4th quarter note of the previous measure attracted the attention to the weak part of the bar which receives a new but consistent homage from the emphasis on the g-sharp at the 2<sup>nd</sup> quarter.

Q. 8 Das legato des letzten Melodie-  
Viertels h<sup>1</sup> zum nachfolgenden  
1. Viertel e<sup>1</sup> wird auf dem h<sup>1</sup>,  
ge einer Täuschung durch Tri-  
pletting erreicht, indem näm-  
lich das 2. Achtel der Triole h<sup>1</sup>  
mit dem Daumen angeschla-  
gen in gehalten wird, worauf dis  
mit dem 4. Finger gegriffen  
wird als käme es vom h<sup>1</sup>  
der Begleitung. Das wirklich  
hergestellte Legatissimo bei  
der Begleitung täuscht das  
legato auch bei der Melodie  
vor.

Q. 14 An der Wende des Taktes ein  
kleines Zögern am Anfang der  
Kadenz ausdrücken durch ar-  
tikulieren der letzten 3 Achtel.

Q. 16 Die Note zu Beginn des  
1. Viertels durchaus gleichzeitig,  
bis anschlagen. Das < zum  
3. Viertel (siehe Bass) fordert  
eine kleine Beschleunigung,  
die beim > zurückgegeben  
werden muß. (Letzten 3  
Achtel artikulisieren!)

Q. 22 wie bei Q. 14

T.8: Das legato des letzten Melodie-Viertels h<sup>1</sup> zum nachfolgenden 1. Viertel e<sup>1</sup> wird auf dem Wege einer Täuschung durch Vertretung erzeugt, indem nämlich das 2. Achtel der Triole h mit dem Daumen angeschlagen und gehalten wird, worauf dis mit dem 4. Finger gegriffen wird als käme es vom h der Begleitung. Das wirklich hergestellte legatissimo bei der Begleitung täuscht das legato auch bei der Melodie vor.

T.14: An der Wende des Taktes ein kleines Zögern aus Anlaß der Kadenz auszudrücken durch artikulisieren der letzten 3 Achtel.

T.16: Die Note (ninth) zu Beginn des 1. Viertels durchaus gleichzeitig anschlagen. Das < zum 3. Viertel (siehe Bass) fordert eine kleine Beschleunigung, die beim > zurückgegeben werden muß. (Letzten 3 Achtel artikulisieren!)

T.22: wie beim T.14

M 8: The legato melody of the last quarter in the melody b<sup>1</sup> with the following first quarter note e<sup>1</sup> is created through substitution by means of an illusion: the 2<sup>nd</sup> eighth of the triplet b is struck and held with the thumb, whereupon d-sharp is played with the 4<sup>th</sup> Finger as if it came from the b of the accompaniment. The actually created legatissimo in the accompaniment also creates the illusion of a legato in the melody.

M 14: At the barline, express a little hesitation on the occasion of the cadence by articulating the last 3 eighths.

M 16: Strike the ninth (ninth) at the beginning of the 1st quarter exactly together. The < to the 3rd Quarter (see Bass) calls for a small acceleration, which must be reversed at >. (Articulate the last 3 eighth notes!)

M 22: As in bar 14.

T. 23 Die höhere Lage, in der sich Melodie samt Begleitung befinden, macht eine besondere Vorsicht dahin notwendig, den Daumen nicht mit dem Melodieton gleich stark zu spielen. In dieser hohen Lage müssen sich dann bei zu starkem Daumendruck die Oktaven ungleich bemerklicher machen als in der tieferen Lage, wie z.B. bei T. 4ff.

T. 28 Auf der Dominante wird der Dialog recht lebhaft vorgebracht, vollends fließend, ja sogar eilend sind die T. 32ff zu spielen; es ist, als wenn zwei Stimmen sich in den Nebel verloren hätten.

T. 37: taucht die tiefere Stimme wieder auf.

T. 39 Das phrygische d statt dis mit vertiefterem Ausdrück spielen. Ritenuto der Kadenz erst in T. 41 spielen.

T. 58 Das < auch bei der linken Hand.

T. 60ff Trotz pp den Gesang der linken Hand durchdringend u. sonor vortragen.

T. 67 Pedal zum 4. Viertel weglassen, da es zur engen Lage, die dort erscheint, nicht taugt.

T.23: die höhere Lage, in der sich Melodie samt Begleitung befinden, macht eine besondere Vorsicht dahin notwendig, den Daumen nicht mit dem Melodieton gleich stark zu spielen.

In dieser hohen Lage müssten sich dann bei zu starkem Daumendruck die Oktaven ungleich bemerklicher machen als in der tieferen Lage, wie z.B. bei T.4ff.

T.28: Auf der Dominante wird der Dialog recht lebhaft vorgetragen; vollends fließend, ja sogar eilend sind die T.32ff zu spielen; es ist, als wenn zwei Stimmen sich in den Nebel verloren hätten.

T.37: taucht die tiefere Stimme wieder auf.

T.39: Das phrygische d statt dis mit vertiefterem Ausdruck spielen. Ritenuto der Kadenz erst in T.41 spielen.

T.58: Das < auch bei der linken Hand.

T.60ff: Trotz pp den Gesang der linken Hand durchdringend u. sonor vortragen.

T.67: Pedal zum 4. Viertel weglassen, da es zur engen Lage, die dort erscheint, nicht taugt.

M 23: the higher register in which the melody and accompaniment are placed, necessitates a special caution, not to play the thumb as strong as the melody note. In this high register, heavy thumb pressure would make the octaves expressively noticeable, unlike in the lower register at the measure 4.

M 28: The dialogue is presented in fairly lively manner on the dominant, mm32ff must be completely flowing, even hurrying, it is as if two voices were lost in the fog.

M 37: the lower voice reemerges.

M 39: Play the Phrygian d instead of d-sharp with deeper expression. Play the Ritenuto at the cadence until T.41.

M 58: The < with the left hand, too.

Mm 60ff: despite the pp, play the left hand melody ringingly and with the good tone.

M 67: Omit pedal at the 4th Quarter, because it does not suit the close position of the harmony which appears there.