

SONATA.


3

L. van Beethoven. (Op. 53.)

Allegro con brio. (♩ = 168.)

21.

29921-36

a) With the utmost distinctness and evenness in these eighth, predominance of the metrical accents should be so far avoided, that the melodic substance  may be heard as well, though in vibration.

b) The hold made equal to two full measures.

c) See Remark a) Page 4.

decresc. *poco ritardando.* **5**
decresc. *p*

al. M. M. ♩ = 152.
dolce e molto legato. *cresc.* *f* *p*

cresc. *p* *dolce.*

cresc. *f* *p*

poco accelerando.....al. M. M. ♩ = 160.
cresc. *f*

cresc.

29921=36

⌘ The second motive (the "song") requires a more quiet tempo than the first, extending in the ninth bar at the expressive figure in the upper part to some individual freedom, of course "cum grano salis". This last applies also to the preceding "Ritardando" and to the return to the first tempo (on page 6).

6

M. M. ♩ = 168.

decresc. α^2

cresc.

f *sz* *cresc.* *f*

pp

simile.

f *pp* *fp*

decresc. *pp*

29921=36

α^1) The four bars which follow cannot be properly played without an intelligent insight into the thematic work

so thoroughly Beethoven's principle of contraction:

etc.

α^2) *Decrescendo* means *forte*, *crescendo* means *piano*. This rule, not to be regarded as a popular formula, should be constantly remembered by the player. One of the most common and unendurable of the humdrum styles of rendering is to confound the indications of a dynamic change for those of a dynamic state, and, with a convenient anticipation of what is coming, at the beginning of a *crescendo* to pound, of a *diminuendo* to whisper.

β) The *sforzato* at the first and fifth eighth is to be given with much force, yet the second and sixth are to be made distinct, which may be done with lightness of the wrist.

29921=36

a) The trill in the left hand is to begin with the note above. A movement of sixteenths is sufficient, yet to hasten them in the second bar (to sixteenth-triplets) with increasing force will make a more brilliant ending.

b) Observe well the *crescendo-piano*. See Remark *V*1, on page 4.

*L*¹) and *L*²) Should individual feeling incline him to delay the Tempo through the preceding four and eight bars respectively, (which must by no means be absolutely forbidden), yet the player must skilfully, that is, imperceptibly, hasten it again in the first two bars of the returning principal motive.

29921=36

♩) The second and fourth quarters, marked *staccato*, require only the value of an eighth. Thus too great haste in springing with the right hand may be avoided.

♪) The modifications of touch on our modern Pianos admit of this more than might be commonly supposed. A practised player of refined feeling may consequently give a very varied colouring to the different imitations in the following episode. This may especially be effected by a lively use of the fancy with the peculiar tone-colours of the different wood wind-instruments. The editor limits himself to the above indication in the text, leaving its further use, enlargement and corresponding changes to the musical cultivation of the player.

♫) One must not be misled by mistaken analogy to make the following wholly unauthorized variation:



This chord of the Sixth would sound very tame and dull.

risoluto.
p cresc. *mf* *cresc.*
con fuoco. *sfz* *ff*
sfz
ff *sfz*
ff *sfz*
ff *sfz*

*
 *
 *
 *

Ped.
 Ped.
 Ped.
 Ped.
 Ped.

29981-36

ä) Changing the seventh $E\flat$ to the ninth $G\flat$, to correspond with the preceding and following parallel phrase, is not admissible. Beethoven was fond of such variations, and the objection, that the compass of his Piano, reaching only to F, led him to this modification, must often be laid aside in the course of this Sonata.

The musical score is presented in two parts, a) and b). Part a) spans measures 10 through 20 and is divided into five systems, each with a treble and bass staff. It features a complex texture with frequent slurs and dynamic markings such as *f*, *sf*, and *ff*. Pedal markings (*Ped.*) and asterisks (*) are used throughout. Part b) covers measures 21 through 23. The first system (measures 21-22) shows a change in dynamics from *f* to *p*. The second system (measure 23) includes the instruction *pochissimo ritardando* and *sempre dimin.* in the bass line, along with *decresc.* in the treble line. The score concludes with a final chord in the bass line.

29921-36

a) In dividing the slur, which in the original extends over each two measures, into smaller sections, the editor was influenced not so much by technical reasons, as by the necessity of giving more rhythmical life to the passages in the upper line, which are melodically uninteresting, and only dynamically effective.

b) The proper rendering of this passage will be found in the recognition of the leading melody:

A short musical notation in the treble clef, showing a single melodic line. It consists of a few notes with slurs, illustrating the leading melody mentioned in the text.

a tempo, tranquillo.

The musical score consists of seven systems of piano and bass staves. The first system is marked *pp* and includes a fingering diagram for the right hand. The second system is marked *pp cresc.* and includes a fingering diagram for the right hand. The third system is marked *p* and *mf*. The fourth system is marked *f* and *sempre cresc.*. The fifth system is marked *f* and *pp*. The sixth system is marked *f*. The seventh system is marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.


29921-36


a) The rolling figure of sixteenths in both hands is to be played with the utmost freedom of the fingers, as though it were "non legato."

b) The player should guard against hurrying in this and the next bar, that at the return of the principal motive there may be no forced moderating of the Tempo, in which case its necessary freshness would be wanting.

29921-36

a) Each pause is to be held through two bars. If the foregoing bar be played *ritardando*, which principles of good taste do not absolutely demand (the phrase would receive a sentimental colouring which is foreign to it) then the resting-point, which seems a sort of pause for reflection, would require less duration.

b) The reading in some editions— second quarter —  is false.

One must imagine the following melody:  but without giving it any peculiar accentuation.

ff

cresc.

p

cresc.

f

decresc.

p

poco ritardando..... al. M. M. = 152.

dolce.

cresc.

sf

p

cresc.

p

α)

espress.
dolce.
cresc.

sf

poco accel......*al.*..... *M. M. ♩ = 160.*

cresc.
f
cresc.

poco accel......*al.*..... *M. M. ♩ = 169.*

fz
cresc.
f

f decresc.

cresc.
f
fz

29921=36

α) The Fifth *g*, not in the original, might however have been in the author's mind.

Ped.

The musical score consists of seven systems of staves. The first system includes a treble staff with a *cresc.* marking and a bass staff with a *simile.* marking. The second system features a treble staff with a *sf* marking and a bass staff with a *sf* marking and a *Ped.* instruction. The third system has a treble staff with a *sf* marking and a bass staff with a *p* marking. The fourth system includes a treble staff with a *decresc.* marking and a bass staff with a *pp* marking. The fifth system features a treble staff with a *tr.* marking and a bass staff with a *fp* marking. The sixth system has a treble staff with a *tr.* marking and a bass staff with a *fp* marking. The seventh system includes a treble staff with a *tr.* marking and a bass staff with a *fp* marking.

29921=36

Should one find the difficulty in skipping with the left hand insurmountable—the slightest pause is inadmissible—he may play the grace-notes with the right hand, thereby leaving the left hand free.

The diagram shows a treble clef staff with a sequence of notes and grace notes, illustrating the technique described in the text.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system shows a melodic line in the treble with dynamics *cresc.* and *p*. The second system continues with *cresc.* and *p* in the treble, and *pp* in the bass. The third system features a *f* dynamic in the treble and *p* in the bass. The fourth system has *f* and *ff* dynamics in the treble, and *ffz p* in the bass. The fifth system includes *ffz p*, *cresc.*, and *pp subito.* dynamics. Performance markings include *Ped.* and *** in the bass staff of the fourth and fifth systems, and a *b)* marking at the end of the fifth system.

a) *Forte* is good for the entire bar, and therefore for the last eighth of the accompaniment. The amateurish manner of making a slight *diminuendo* before the *piano*, would here, where the composer intends sudden contrasts, be an error doubly reproachable.

As for the rest (also for both the foregoing pages) all the remarks given in the first part of the movement for all parallel phrases are to be remembered.

b) The motive appearing here in the Bass in a new form must be made prominent in its melodious points, so as not to be rendered inaudible by the counterpoint in the upper part.

29921=36.

a) The Bass note written as an *appoggiatura* must be struck exactly with the first sixteenth of the right hand. To anticipate the error which generally has arisen from a false treatment of appoggiaturas, the fingering given at b) will be found a useful preventive.

c) The rhythmical effect of this passage should be somewhat as follows:

Molto tranquillo ma in tempo.

29921-36

a) These two bars with holds the editor is accustomed to play thus:

b) Let the left hand play the theme *piano*, the right *pianissimo*, accompanying the former in a sort of shadow-like manner.

c) A mathematically exact indication of the rendering of the next four bars as regards division of the time is not possible. Individual taste must claim here its full right. We merely caution against exaggerated, as well as premature retarding. We would here call attention to the grammatical distinction, so seldom regarded, between:

ritardando: a gradual slackening,

ritenuto: an immediate change to a uniformly slower movement.

d) Let this bar be played with the change of harmony:

fully in mind.