

CHAPTER II.

ON THE PROPER PERFORMANCE OF ALL BEETHOVEN'S WORKS FOR THE PIANO SOLO.*

§ 1. BEETHOVEN commenced his career with compositions for the Pianoforte, of which the first great work (*3 Trios. Op: 1*) appeared about the year 1795.

His pianoforte works so far surpass all which were previously written for this instrument, that even to the present day they remain unequalled, and the complete collection of them forms a store of imperishable master-pieces for all time — independently of his other compositions for the orchestra, the voice, and for various other instruments.

§ 2. But the mental conception which their performance demands, as well as the vanquishing their technical difficulties, which are not slight, can only be attained by a thorough study of them. For though an experienced player, with the assistance of an intelligent adviser, may learn a single piece to a certain degree of perfection, he will still remain a stranger to that spirit and peculiar humour, — to that genial freedom, and deep feeling for the beauties which lie concealed in the great bulk of Beethoven's compositions, and therefore in a measure form the key to each work.

But it is by no means sufficient, that the player himself feels the beauties of a piece: — he must also be able to reproduce them with his fingers, and to communicate them to his hearers. Hence many of Beethoven's admirers are frequently quite surprised and grieved if these works do not always produce those effects which lie in them; and they then generally ascribe it to depraved taste and other causes, without reflecting that those who speak to others should express themselves in an intelligible, significant and worthy manner.

§ 3. We here give, in the first place, a list of Beethoven's pianoforte works, as far as this is necessary for our object.

	N ^o of works
1. A number of Grand Sonatas for the Pianoforte solo	29
2. Sonatas for the Pianoforte and Violin	10
3. Sonatas for the Pianoforte and Violoncello	6
(Among them, one for P.F. and Horn)	
4. Trios for the Pianoforte, Violin and Violoncello	7
(Among them, one for P.F. Clarinet and Violoncello)	
5. Quintett for the Pianoforte and 4 wind instruments	1
(Also as a Quartett for P.F. and 3 stringed insts)	
6. Concertos for the Pianoforte, with Orchestra	7
(Among them, one for P.F. Violin & Violoncello concertante; and one written originally for the Violin, but arranged by Beethoven himself for the Pianoforte.)	
7. Fantasia for the Pianoforte, Orchestra and Chorus	1

* The author of this work has frequently been requested by many persons to treat of the performance of Beethoven's pianoforte works. He here therefore undertakes to fulfil this request, and trusts he is so far competent thereto, from having in his early youth (from the year 1801) received instruction from Beethoven in pianoforte playing — studied all his works with great predilection, on their first appearance, and many of them under the Master's own guidance — and, at a later period, until the close of Beethoven's life, enjoyed his friendly and instructive intercourse.

8. Fantasia for the Pianoforte solo	1
9. Rondos for the Pianoforte solo	4
(Among them, one under the title of <i>Andante favori</i> , and one as a <i>Polonaise</i> .)	
10. Bagatelles (short compositions)	2
11. Variations on original themes. P.F. solo	5
12. Variations on known themes. P.F. solo	13
13. Variations on known themes, for the Pianoforte, with accomp ^t for the Violin or Violoncello	6
14. Little Sonatas and Sonatinas: one of them as a duett	7
15. A great many vocal works and songs with a Pianoforte accompaniment, (also of importance to the Pianist.)	

Besides these a great number of Variations on known themes, written in an easy style; of Preludes, Minuets and other dances &c &c, all of which are of less importance.

There are therefore 29 grand Solo-Sonatas, 24 Sonatas &c with accompaniment, 8 Concert compositions with Orchestra, and 31 lesser compositions — in all 92 works — the whole of which should be learnt as perfectly as possible; without reckoning the vocal works, the Sonatinas, and other occasional compositions.

§ 4. Beethoven's works, with the exception of a few trifles, are written for good, and well cultivated pianists; that is, for those who, by the study of many other good works, have already perfectly acquired all that relates to mechanical facility and good performance in general. He who should desire first to learn a pure and beautiful style of playing from Beethoven's compositions, would commit a double fault: for, in the first place, he would appropriate these splendid works of art to a common purpose; and secondly, he would by no means suitably attain his object; for Beethoven (particularly in his latter days) paid little attention to convenience of playing, regular fingering, and the like.

As little calculated are the generality of his works for young pupils, as they not only call for mental, but also for physical power, and as, indeed, it is of very little use or benefit, when we see young children (or even so called prodigies) torment themselves with them. No one would wish to hear a boy declaim *Shakespeare*. — We are of opinion that those who would study his works, should possess talent and have arrived at that mature age when judgment and feeling begin to develop themselves; and also that they should have acquired that degree of facility which results from a good School, and from the study of the best works of CLEMENTI, MOZART, DUSSEK, CRAMER, HUMMEL and even of the modern composers.

§ 5. The general character of Beethoven's works is fervent, grand, energetic, noble, and replete with feeling; often also humorous and sportive, occasionally even eccentric, but always intellectual; and though sometimes gloomy, yet never effeminately elegant, or whiningly sentimental.

Each of his pieces expresses some particular and well supported idea or object, to which, even in the smallest embellishment, he always remains true. The melody everywhere pervades the musical thought; all rapid passages and figures are only employed as a *means*, never as the *end*; and if (particularly in his earlier works) many passages are found which demand the so-called *brilliant* style of playing, this must never be rendered principal. He who should only display his agility of finger therein, would entirely miss the intellectual and æsthetic, and prove that he did not understand these works.

§ 6. In so far as *bravura* comprehends great certainty and power in the performance of skips, quick runs, complicated passages &c, this is certainly in constant requirement in his works, and Beethoven will always rank as one of the most difficult composers.

§ 7. We have already intimated, in the 3rd Volume of this School, that the works of each celebrated composer must be played in a particular and distinctive manner. Those of Beethoven perhaps more so than any others. His compositions must be performed differently from those of Mozart, Clementi, Hummel &c; but it is not easy to express by words, wherein this difference consists. Each reflecting player will gradually acquire a correct notion of this matter by an accurate study of his works. Beethoven himself was, in his day, one of the greatest pianists, and unsurpassable in *legato* playing, in the *Adagio*, in fugues, and particularly in his improvisations; so that the difficulties which he invented then created as great astonishment, as those of Liszt, Thalberg and others at present. However, his performance depended on his constantly varying frame of mind, and even if it were possible exactly to describe his style of playing, it would not always serve us as a model, (in regard to the present otherwise cultivated purity and clearness in difficulties); and even the mental conception acquires a different value through the altered taste of the time, and must occasionally be expressed by other means, than were then demanded.

§ 8. Before we treat of Beethoven's compositions singly, it is necessary to establish a general rule.

In the performance of his works, (and generally in all classical authors,) the player must by no means allow himself to alter the composition, nor to make any addition or abbreviation.

In those pianoforte pieces also, which were written for the five octave instruments of former times, the attempt to employ the sixth octave, by means of additions, is always unfavorable; and all embellishments, turns, shakes &c which the author himself has not indicated, justly appear superfluous, however tasteful they may be in themselves.

§ 9. It is most advantageous to study Beethoven's Solo Sonatas in the same order as they gradually appeared in the course of his epoch (from about 1795 to 1826). For in this manner we follow the development of his genius, and learn accurately to recognise and distinguish the three periods of his works; as, up to his 28th work (about 1803) he adhered, in a certain degree, to the style of Mozart and Haydn; from then however until about his 90th work (from 1803 to 1815) he fully displayed his true peculiarity, and from that time until his death (in 1827) he again took a new direction, which is not less grand, though it differs materially from the two former.

§ 10. * *SONATA N^o 1. (Op: 2. N^o 1.)*

Allegro. $\text{♩} = 104$. Mälzel's Metronome.

First Movement.

The character of this first movement is fervent and impassioned, energetic and varied, and without any of those brilliant passages which generally separate the leading ideas from one another. The time is a lively, but not too quick, *alla breve*.

* These 3 Sonatas were first published by Artaria, in 1796.

Prestissimo. $\text{♩} = 104$.4th Movement.

Impetuously excited, almost dramatic, like the description of a serious event. In the first part, from bar 22, both hands begin to play exceedingly *legato*. From the 35th to the 39th bar *crescendo*, and the right hand very *cantabile*.

The first 50 bars of the second part, with tender, pathetic expression, but not dragging. From the 51st bar, the original vivacity.

§ 11. SONATA N^o 2. (Op. 2. N^o 2.)Allegro vivace $\text{♩} = 132$.1st Movement.

Spirited and vivacious, energetic and resolute, and the more tranquil passages with much feeling. An octave-passage (bar 84 & c) is so difficult, that, for small hands, we advise the following mode of performance:

In the second part, this passage in a similar manner:

By thus dividing the passage between both hands it becomes more convenient and certain without in the least altering the composition. In the 11th bar of the second part, whilst the left hand is held over the right, the pedal must be used, as long as the harmony does not change. Similarly where the same passage afterwards occurs. The passage from the 60th bar, in the second part, must be well practised, as the appoggiaturas form an essential part.

Largo appassionato . ♩ = 80 .

2nd Movement .

The religious character of this movement must be heightened by the strict *legato* of the chords, and by a choral-like swelling of the harmony, whilst the under part is performed softly, and as *staccato* as possible. — The whole in strict time, but the conclusion *ritardando* .

In the following passage

each part must be well

distinguished from the others, and the G sharp, in the right hand, played with a slight emphasis .

Allegretto ♩ = 63 .

3rd Movement .

SCHERZO .

This movement is one of those *Scherzos*, which must be performed very *Vivace*, or indeed *Allegro* . The Trio (in A minor) must be played with feeling, but yet also in a lively manner .

Grazioso . ♩ = 132 .

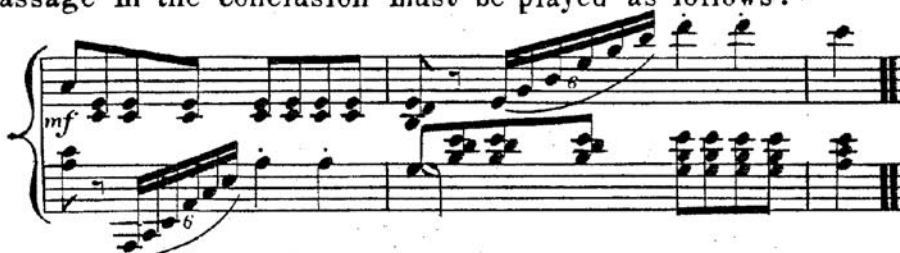
4th Movement .

RONDO .

This Rondo, which is to be performed moderately *Allegro*, demands a tender and feeling expression, and an elegant lightness in the passages . The accompaniment in the left hand (from the 27th bar) must be so marked, that the lower notes of the same may form a kind of counter-theme to the melody in the upper part .

The middle subject (in A minor) must be played with great energy, and as *staccato* as possible in both hands, until the return of the *pianissimo*, where it must be very *legato* .

The passage in the conclusion must be played as follows:



and not by crossing over the left hand, as might be imagined from the mode of notation.

The last eight bars at the close must be gradually more and more *piano*, and likewise rather *ritardando*.

§ 12.

SONATA N^o 3. (Op. 2. N^o 3.)

Allegro con brio. $\text{♩} = 80$.

1st
Movement.



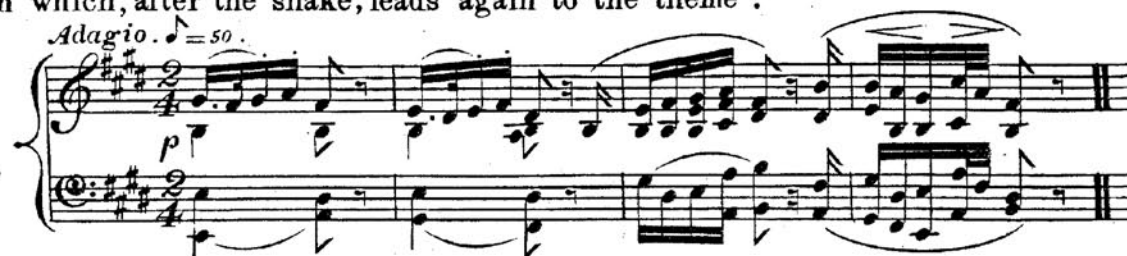
This animated Sonata contains much that claims the most brilliant playing and bravura from the pianist.

The first movement must be performed with fire and energy. — The melodious passages from the 27th and 48th bars must be played with great expression; which is to be produced more by the touch, than by the employment of the *rallentando*.

In the passage commencing at the 7th bar of the second part, in addition to the general strength of tone, the thumb of the right hand must be employed in a particularly marked and energetic manner.

At the transition into A flat (at the end — before the cadence) the pedal must be harmoniously used. The cadence itself must be played *Presto*, as well as the chromatic run which, after the shake, leads again to the theme.

2nd
Movement.



In this *Adagio* is already displayed the romantic direction by which Beethoven, at a later period, created a species of composition which carried instrumental music to such a pitch of refinement that it resembled even poetry and painting. In such works we no longer hear the mere expression of feelings, we see fine pictures — we hear the narration of circumstances. But still, as music, the composition remains beautiful and unconstrained, and those effects are always comprised within the bounds of regular form and consequent development.

The beginning of this *Adagio* must be played with great sentiment, but strictly in time, otherwise the hearer cannot comprehend the course of the melody at the rests. In the following *Minor* part, the melody is performed by the left hand, and must therefore

be as *legato* and expressive as possible. In the bass notes the pedal can be employed for a moment, each time before the crossing of the hands. The right hand accompanies with a clear *legato*, and with a slight emphasis on the highest note.

Allegro. $\text{♩} = 80$.

3rd
Movement.
SCHERZO.

The following must be played *crescendo* up to the *forte*. The *staccato*, light and short. The *Trio* in the same quick time. The right hand light and very free, but *legato*. The left hand weighty, and the minims always *crescendo* when they ascend, and *diminuendo* when they descend.

Allegro assai. $\text{♩} = 116$.

4th
Movement.

The movement quick and sprightly. The middle subject (in F)

dol.

to be played *legatissimo* and *cantabile*, and the melody in the upper part to be well brought out. The left hand afterwards in the same way. — In the following passage:

the notes marked *sf* must follow each other quickly and forcibly. The whole with serene, but highly expressive emotion, and extremely lively.

СОНАТА № 4. (Op. 7.) (published about 1798, by Artaria.)

Allegro molto e con brio. ♩ = 116.

1st
Movement.

This Sonata, which is written in a very vehement style, must be played in a similar manner, and the first movement, in particular, with fire and energy, so that it may produce even the effect of a very brilliant piece. The quavers must be very *legato* and rendered significant by the very rapid time and by suitable *cres:* and *dim.* The passages in semiquavers, with great bravura and fluency.

The middle subject

with intense expression, but by no means dragging.

2nd
Movement.

The elevated and profound character of this *Largo* must be expressed by all the means of a feeling performance. The theme, however, must be played in strict time, otherwise it would be unintelligible to the hearer, on account of the many rests.*

The middle subject (in A flat) must be performed *cantabile* and with great expression in the right hand, and, in the left, lightly *staccato*, but with significance.

The last four bars strictly in time.

3rd Movement.

Tenderly playful and lively. The Trio *legato* and harmonious. The first note in the 3rd bar very loud, and with the pedal, which may then continue to be used through two bars. Similarly wherever the same passage occurs.

* We may assume two species of playing: one for the player himself, when he is alone and plays for his own pleasure; and the other for hearers, and especially for those who do not know the piece at all. This second species is naturally the more important, and it is no question that, between the two, a great difference can, and must exist.

4th
Movement .



The charming theme with intense feeling, but not *ritardando*, except in the last bar, before the pause .

The impetuous middle subject (in C minor) contains a passage in the righthand, which can only be played with the following fingering .



After a little practice it will be found that the passage can also be played *legato* with these fingers, and that the *sf* of the upper notes can only be expressed in this way . Furthermore, the whole of the middle subject, can be played rather more lively, until the return of the theme .

In the following passage:



the bass, in the first five bars, forming a kind of counter melody, must be played very heavy and *legatissimo* . At the octave B \flat in the last bar, the pedal must be accurately employed, and then kept down during two bars and a half . The shifting pedal (*una corda*), is also applicable in this unexpected modulation . The end of the Rondo very lightly, gradually softer and gently dying away . The last four bars with the pedal .

§ 14.

SONATA N^o 5. (Op. 10. N^o 1.)

These 3 Sonatas were published, in 1799

Allegro molto e con brio. $\text{♩} = 12$.

by Eder, at Vienna; (now by Haslinger)

1st Movement.

In a quick and fiery time. An earnest spirit must here sway the feelings. The tranquil passage (from the 32nd bar) very *legato*, the four parts *cantabile*, and then the counter melody in the bass with much expression. — The character of the whole decided and manly.

Adagio molto. $\text{♩} = 69$.2nd Movement.

With the most intense feeling, which can only be produced on the instrument by a beautiful touch and strict *legato*. The small notes (in the 17th bar and elsewhere) very quick and strong. The embellishment in the 18th bar extremely light and delicate, without interruption. The last 22 bars with the soft pedal; the syncopated notes slightly marked. At the end, gently murmuring, with both pedals. That the whole is the expression of the deepest sentiment and tenderness no one can deny.

Prestissimo. $\text{♩} = 96$.3rd Movement.

FINALE.

This Finale is altogether written in that fantastical humour which was so peculiar to Beethoven. This feature may be displayed particularly in the middle subject (from the 17th bar) by a humorous retardation of single notes, though, in the whole, we must there also remain true to the rapid time.

Still the character of the piece is by no means serene, and therefore the sportiveness of the performer must never be disfigured nor diminished.

The humorous performance can only be attained by the masterly subjugation of all mechanical difficulties. If otherwise, it would only appear as an incomprehensible and laughable caricature.

SONATA N^o 6. (Op. 10, N^o 2.)
Allegro. $\text{♩} = 104$.

1st Movement.

The character of this movement is calm and simple, and the performance must, therefore, naturally be gay and lively. The end of the first part, as well as of the second, bustling and merry.

2nd Movement.

This Scherzo, on the contrary, is fervent but not exciting, and must be played moderately quick. The middle subject (in D flat) rather more tranquil and very soft.

3rd Movement.

This movement produces a brilliant effect in a quick time, when the theme is clearly brought out each time it occurs. The *crescendo* must powerfully increase until the 14th bar, after which the following eight bars must be played very loud, and the remaining ten bars soft again, the quavers in the left hand being given very *staccato* at the same time. The first 34 bars of the second part, very loud. The following *staccato* (in D major) soft, but then *crescendo* until the varied theme, where the *fortissimo* continues through 38 bars.

§ 16.

SONATA N^o 7. (Op. 10, N^o 3.)
Presto. $\text{♩} = 126$.

1st Movement.

This Sonata is grand and significant, and the time of the first movement quick

and fiery. The first four notes of the theme are carried through the whole piece and must therefore be rendered distinguishable in all modes of performance. It must be remarked that, in the following passage,



the little note is a long appoggiatura and must therefore be played as a quaver. The character of the whole is decided and vigorous, with brilliant performance.

Largo e mesto. ♩ = 72.

2nd Movement.

This *Adagio* is one of Beethoven's grandest but most melancholy, and must be played with the most attentive expression.

In the performance of pieces of this kind it is not sufficient that we put ourselves into the proper disposition; the hands and fingers must bear on the keys with a different, and heavier weight, than is necessary in lively, or tenderly expressive compositions, in order to produce that significant kind of tone, which may duly animate the slow course of an earnest *Adagio*.

In this *Largo* the effect must be also increased by a well directed *ritardando* and *accelerando*. Thus, for example, the second half of the 23rd bar, should be played a little quicker, as well as the second half of the 27th, and the whole of the 28th bar. A similar increase of liveliness and vigour from the 71st to the 75th bar, until, in the 76th bar, both again subside into the former tranquility.

Allegro. ♩ = 76.

3rd Movement.

MIXURTO.

Lively, but with feeling, and the accompanying parts well expressed, as they are also melodious. The *Trio* light and gay.

Allegro. ♩ = 152.

4th Movement.

ROXDO.

Humorous, like the *Finale* of the 5th *Sonata*; but more serene and capricious. In the last eight bars, the theme in the bass must be well brought out.

СОНАТА № 8. (Sonate pathétique Op. 13.)

(published by Eder, in 1799.)

1st Movement

Grave. ♩ = 92.

Allegro molto e con brio. ♩ = 144.

The introduction is performed so slowly and pathetically that we could only indicate the beats of the Metronome in semiquavers. The chords all very ponderous, and the left hand accompaniment in the 5th and until the 8th bar, very *legato*. The chromatic run at the end, very quick and light until the pause.

The following *Allegro* extremely impetuous and incited, by which this composition acquires a brilliant character, in the symphony-style. The middle subject (in E flat minor) lightly *staccato* and with mournful expression, but not *ritardando*, except in the last three bars, before the commencement of the quaver movement. In this the lower and upper white notes, well marked and sustained, and afterwards very *staccato* and *crescendo*. In the last eight bars of the first part, each bar with the pedal.

In the second part of the *Allegro*, the passage from the 31st bar must be exceedingly light and clearly murmuring. The run descending to the theme, very fluently.

2nd Movement

Adagio cantabile. ♩ = 54.

We see from the fingering that the inner accompaniment is to be played by the right hand, without exception. The whole *legato*, and the melody clearly brought out.

The succeeding four-part repetition of the theme, very harmonious, *legatissimo*, and a little louder. At the return of the theme, in the second part, the triplets very intelligible, as follows: —

3rd Movement

Rondo.

Allegro. ♩ = 96.

Very lively and with pathetic expression, but not impetuous. The middle subject (in A flat) soft, *legato* and intelligible. The conclusion fiery. This Sonata is easier to study, than the former ones, and has therefore always been highly esteemed.

§ 18.

СОНАТА № 9. (Op. 14, № 1.) published at Vienna, in 1799, by Mollo (now Haslinger.)

Allegro. $\text{♩} = 132$.

1st
Movement.

This movement is of a serene and noble character, and must be performed lively, but agreeably. The middle subject (from the 23rd bar) expressively, but not dragging, or it would appear rather tame. The following melody (from the 49th bar) very tenderly and harmoniously. In this movement the ideas alternate in a picturesque, poetical manner, and form a small, but rich picture.

Allegretto. $\text{♩} = 69$.

2nd
Movement.

The character of this *Scherzo* is a kind of sad humour, and it must therefore be played in an earnest, but lively manner, though by no means humorously or capriciously.

The *Trio* (in C), on the contrary, is soft and tranquil, and demands a corresponding mode of performance.

Allegro commodo.

3rd
Movement.
Rondo.

Very gay and lively, but with a certain playful facility. The middle subject (in G) very brilliant and energetic, the upper notes in the right hand being also well marked.

§ 19.
 СОНАТА N° 10. (Op 14, N° 2.)
 Allegro. ♩ = 80.

1st Movement.

One of the most lovely and agreeable compositions. It must everywhere be played with delicacy and tender feeling, but still lively. The last 16 bars of the first part in particular, must be performed *legato* and *cantabile*, and the bass, as well as the inner part, with great expression. The louder passages of the second part, however, with fire and spirit. The end, as in the first part.

2nd Movement.

As the measure is *alla breve*, the time should be a tolerably lively *Allegretto*. The *staccato* very short; the sustained notes, on the contrary, with expression, which must also be perceptible in the variation in the same passages. The last variation tolerably lively.

3rd Movement.

SOHERZO.

Very humorous and serenely gay, and therefore to be played lively and fluently.

§ 20.
 СОНАТА N° 11. (Op. 22.) published at Leipzig, about 1802, by Kühnel.
 1st Movement. Allegro con brió. ♩ = 16.

To be played with energy and decision. Although animated, yet not properly brilliant. The middle subject (from the 29th bar) with increasing expression, very *legato*, but not restrained. The conclusion with energy. The second part in like manner; but, from the 37th bar, rather more tranquil, and the bass with expression, whilst the right hand plays in arpeggio, *legato*, and in strict time. Before the entrance of the theme, several bars rather *rallentando*.

All divided octaves must be performed equally and *legato*, as :

The melody extremely *cantabile*, and the bass also *legato*. The time firm and decided, for the expression must be produced rather by the touch alone. In the second part the alternating double melody clearly marked, and the bass *legatissimo*.

The character of the whole — soft, mild and tranquil.

No *Scherzo*, but a genuine *Minuet*, though rather more lively. The commencement very agreeable and soothing.

Fingering for a passage in the right hand: The *Trio* energetic throughout.

emphatic. Similarly afterwards. The bass very distinct, but strictly *legato*. The *Trio* may also be rather more lively than the *Minuet*.

Of the same character as the *Finale* of the 4th Sonata (in E flat, Op: 7) only rather more lively. Melodious, and with much feeling and tenderness. The whole theme very *legato*, and the A flat, in the 12th and 13th bars, with emphasis. The passages (from the 32nd bar) brilliant and lively. The minor passages after the repetition of the theme, very excited and passionate. The concluding passage of the left hand, lively. The last 6 bars again tranquil.

§ 21.

Sonata N° 12. (Op: 26.) (published at Leipzig, in 1802, by Kühnel.)

Andante con Variazioni. $\text{♩} = 76.$ *cresc. sf*

1st Movement.

In the performance of this theme, the whole art of sustained, harmonious *legato*, and of fine touch, must be called forth, in order to worthily display the noble, and almost religious character of the same. Also, it must not be rendered dragging by a too frequent use of the *ritardando*.

The first Variation in the same time and with the like tranquillity; though, in the second part, with energy and rather animated. The *crescendo* and *diminuendo* must be carefully observed in the rise and fall of the melody.

The second Variation a little more lively, (about $\text{♩} = 92,$) both hands very lightly, but equally *staccato*. As the theme lies in the bass, that part must be rather more prominently brought out. In the last 8 bars the *crescendo* must increase to *forte*, but the last 4 bars must again be lightly *staccato* and very soft.

The third Variation in the time of the theme. The right hand very *tenuto*, the left *staccato*, and the *crescendo*, as well as the *sf* strongly marked.

The fourth Variation lively, ($\text{♩} = 92,$ like the second,) also very tender, almost jocose, and the left hand as *staccato* as possible throughout.

The fifth Variation again in the time of the theme, very *legato*, and afterwards the melody (which is played with the thumb) brought out in the manner stated in the previous chapter in treating of modern compositions. The last 15 bars *senza sordino* (that is, with the Pedal, as it was indicated at the period when this Sonata appeared.)

2nd Movement.

Scherzo.

Allegro molto. $\text{♩} = 92.$

Quick, gay, and smartly marked. The bass passage in the second part, clear and brilliant.

The *Trio* (in D flat) extremely *legato* and harmonious; the upper melody with expression. To be played in the same rapid time as the *Scherzo*.

3rd Movement.

Marcia funebre
sulla morte d'un eroe. $\text{♩} = 72.$

As a funeral march on the death of a hero, this movement must be performed with


a certain earnest grandeur, which is expressed not only by the slow time, but also by a heavy pressure of the chords in the strictest *tenuto*, by which the fulness of the same is produced in every degree of *piano* and *forte*. The shake in the bass, in the 23rd bar, must especially be given with power and be continued as long as possible.

In the Trio (in A flat), the *Senza Sordino* (Pedal) prescribed by the Author is employed as follows:—

Similarly in the second part. We see that even Beethoven, in his time, employed the effects of the pedal in a great variety of ways.*

4th Movement. *Allegro*. ♩ = 132.

This Finale is in that uniform, perpetually moving style, as are many of the Sonatas by Cramer, whose sojourn at Vienna prompted Beethoven to the composition of this work.** It must be rendered interesting by an equality of touch, and by a delicate shading of the ascending or descending movement, without departing from its character by a too sentimental performance, or by brilliant bravura playing.

The two quavers  in the bass, in the 6th bar, must be marked with a certain

degree of emphasis. Similarly, wherever they occur either as a perfect or as an imperfect cadence — as in the 12th 20th 28th 30th 32nd & 34th bars &c. In Beethoven's works we often find that he grounds the structure of his pieces on single and apparently unimportant notes, and by bringing out these notes in the performance, as he himself was accustomed to do, we shall impart the true unity and colouring to the whole.

§ 22.

SONATA N^o 13. (*Sonata quasi fantasia Op: 27, N^o 1.*) published at Vienna, in 1802, by Cappi.

Adagio. ♩ = 54.

* As is known, many composers, for the sake of brevity, employ the sign \oplus instead of *Ped.*: when it is to be used, and \ast when it is to be relinquished. The above way, however, is better, as being more precise.

** Cramer created a great sensation at that time by 3 Sonatas, dedicated to Jos: Haydn, the first of which is also in A flat.



The *alla breve* measure being indicated, the whole must be played in moderate *Andante* time. The prescribed pedal must be re-employed at each note in the bass; and all must be played *legatissimo*. In the 5th bar the real melody commences, in the upper part, which must be delivered with rather more emphasis. The semiquaver must be struck after the last note of the triplet; but, let it be well observed, the whole triplet accompaniment must proceed strictly *legato* and with perfect equality. In the 15th bar, the C natural with particular expression. The bars 32 to 35 remarkably *crescendo* and also *accelerando* up to *forte*, which in bars 36 to 39 again decreases. In this *forte*, the shifting pedal is also relinquished, which otherwise Beethoven was accustomed to employ throughout the whole piece. This movement is highly poetical, and therefore perfectly comprehensible to any one. It is a night scene, in which the voice of a complaining spirit is heard at a distance.

Allegretto. ♩ = 16.

2nd Movement.

This Scherzo is certainly lively, but requires rather to be performed agreeably, than with gaiety. Humorous mirth would contrast too greatly with the first movement. In the Trio, the first bass-note $A\flat$ must be struck forcibly, as the A flat must sound through the whole part.

Presto agitato. ♩ = 80.

3rd Movement.

The whole extremely impetuous, and with a powerful, clear, and brilliant touch. For the two full chords marked *ff*, the pedal must always be used. The quavers in the bass, very *staccato*. The 13th bar *ritardando*. The melody, from the 21st bar, very expressive, but not spun out; the bass at the same time light, but *legato*. The 50th and 52nd bars remarkably *ritardando* and very *staccato*. The 55th and 56th bars also *ritardando* and soft, using the pedal for each half of the bar.

The second part precisely similar. The concluding passage as loud as possible and with the pedal throughout the entire duration of each chord.

This Sonata, which is one of Beethoven's most impassioned, is also extremely grateful for the player, not too difficult to learn, and the character so clearly expressed, that no pianist can miss it who possesses the necessary facility and vigour.

§ 23.

SONATA N° 14 (Sonata quasi fantasia Op: 27, N° 2) (As the foregoing.)

This Sonata is still more a Fantasia than the preceding, and all the movements form only one connected piece. We therefore give the different times in the same order.

The musical score for Sonata N° 14 consists of five movements:

- N° 1:** Andante. $\text{♩} = 66$. *pp*. Treble and bass clefs, 3/4 time.
- N° 2:** Allegro. $\text{♩} = 104$. *f* and *p*. Treble and bass clefs, 6/8 time. Includes fingerings: 124251 and 325142.
- N° 3:** Allegro molto vivace. $\text{♩} = 112$. *p*. Treble and bass clefs, 3/4 time.
- N° 4:** Adagio con espressione. $\text{♩} = 66$. *p*. Treble and bass clefs, 3/4 time.
- N° 5:** Allegro vivace. $\text{♩} = 132$. *p*, *tr*, and *cresc.*. Treble and bass clefs, 2/4 time. Labeled as **FINALE**.

This Sonata, so rich in ideas, is one of the most interesting, though not one of the easiest.

The 1st movement tranquil, not dragging, but with expression. The melody, from the 9th bar, must be well sustained, whilst the chords accompany *pp* and *staccato*.

The 2nd movement quick and brilliant.

The 3rd movement (a Scherzo of a highly animated character) is performed almost impetuously. The three crotchets in each bar are given *legato*, but so that the third crotchet always appears somewhat detached (*staccato*). The Trio very *staccato* and lightly playful. On the repetition of the Scherzo-theme the bass is played extremely *staccato* (*martellato*), whilst the right hand syncopates *legato*, as at first.

The 4th movement tranquil, fervent, and with sentiment.

The 5th and last movement very animated, brilliant, and with bravura. The succeeding fugued theme very strongly marked. The quick time must be strictly preserved throughout. The conclusion very fast.

§ 24.

SONATA N° 15. (Op: 28.) (also published in 1802, at Vienna, at the Industrie Comptoir (now Haslinger.)

The musical score for Sonata N° 15, Op. 28, 1st Movement:

- 1st Movement:** Allegro. $\text{♩} = 72$. *p*. Treble and bass clefs, 3/4 time.

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All very *legato*, even the bass. Although in a lively time, the character of this movement is still tranquil and kindly fervent. The harmonious passage, from the 77th bar very *legato*, and the notes of the melody well expressed with the suitable *crescendo*.

Andante. ♩ = 84.

2nd
Movement.

The right hand very *legato* and *cantabile*. The bass very short, light, and remarkably *staccato*.

The middle subject (in D) with tender delicacy, rather in the march style, and therefore in strict time. The succeeding Variation of the theme in the right hand—later, also in the left—very *legato* and expressive, but not dragging.

This *Andante*, which Beethoven himself was very fond of playing, is like a simple narration, — a ballad of former times, — and must be so interpreted.

Allegro vivace. ♩ = 96.

3rd
Movement.
SCHERZO.

Lively and very humorous. The two quavers, in the 4th bar &c, smartly played without being connected with the following crotchet. In the Trio, the bass *legato* and equal. In the right hand, each *F* sharp marked.

Allegro ma non troppo. ♩ = 88.

4th
Movement.

A lively *Pastorale*, sportive and agreeable. The bass very *legato* and the parts of the bar well marked. The right hand light and delicate.

The arpeggios, from the 17th bar very equal and *legato*, so that the last two notes of the bass may always fall in exactly with the first two of the right hand.

In the fugued passage, in the second part, the *pp* and *cres:* up to *ff* must be accurately applied. The conclusion very quick and brilliant, and with *bravura*.

SONATA N^o 16. Op. 29, N^o 1. (All 3 Sonatas pub^d at Zürich, in 1803 by Nägeli.)

Allegro vivace. $\text{♩} = 12$.

1st
Movement

The chord in the bass must follow the tied semiquaver in a very quick and decided manner: and so likewise in all similar cases. A strict observance of the lively time is also necessary, with but few exceptions, throughout the whole piece. The middle subject (in B major) must be performed softly and facetiously, but well marked. Afterwards, energetically in the left hand. The concluding melody of the first part soft, and accurately accented. The second part lively and brilliant. Before the return of the principal subject the pedal may be advantageously employed, at the crossing of the hands. The character of the piece is energetic, humorous and spiritedly lively.

Adagio grazioso. $\text{♩} = 116$.

2nd
Movement

This movement must not be played in a dragging manner, on account of its length; and the style of a graceful romance or of a nocturno, which is unmistakable therein, must discover itself by a tender and elegant performance and a certain degree of liveliness which serves to animate the whole. The bars from 16 to 21 in particular, must not be spun out. This also applies to the development of the second part, consisting of detached chords. At the repetition of the theme, the *staccato* of the bass must be played very delicately, almost like the accompaniment of a Guitar.

Allegretto. $\text{♩} = 96$.

3rd
Movement
Rondo.

As the *Allegretto* is in *alla breve* measure, the whole must be played remarkably quick (*Allegro molto*). The beautiful, expressive, and extremely melodious theme, must be played

as *cantabile* as possible, and the four-part harmony given with a firm and sustained touch. The 9th bar with particular emphasis, and then the *dolce*, during the *legato* descending octaves in the bass, as soft as possible and in time. The continuation is bustling, brilliant, and sometimes moderately *bravura*. The bass passages must be well practised with the following fingering,



the lowest note being always marked.

The fugged middle subject, powerful throughout, and the accompaniment on the re-appearance of the theme, with great *bravura*, namely: —



The conclusion is very humorous, rather eccentric, and can only be brought into unison with the whole by a very fiery and well directed performance. The recitative-like passage must not be spun out.

§ 26.

SONATA N^o 17. Op: 29, N^o 2.

1st Movement

Largo. *Allegro*. $\text{♩} = 104$. *Adagio*.

pp Ped: \sharp * *p* *cresc.* *poco ritard.* *sf*

The *arpeggio* of the first chord, slow, and the counting to commence when its highest note is struck. The pause long, and the pedal kept down until the *Allegro* begins. The *Allegro* lively, but earnest. From the 21st bar, the pedal until the *piano*, and similarly at each *forte* of this passage, until the 41st bar. From there, light and lively, but plaintive. The chords, from the 55th bar very loud and heroic. The bass passage, from the 69th bar, *legato*, at first *piano*, but then very *crescendo* up to *forte* (bar 75), which begins to diminish in bars 83 to 86. The *arpeggios* in the second part, slow, as above. The succeeding *Allegro* very impetuous, with the pedal at each *forte*. At the repetition of the theme (*Largo*) the pedal is held down during the recitative, which must sound like one complaining at a distance. All the rest as in the first part. The last ten bars with the pedal, and the bass like distant thunder, and *rallentando*.

This Sonata is perfect. The unity of the ideas and of the tragic character, the artistic form, which is disturbed by no episode, and the romantic and picturesque nature of the whole, will never fail to produce the greatest effect, when the fancy of the player is on a par with his facility.

2nd Movement. *Adagio*. $\text{♩} = 84$.

p *sf* *cresc.*

The *Adagio* is equally elevated. It must be performed in strict time and not in a dragging manner.

The figure in the bass  must be played *pianissimo* and with the utmost lightness and rapidity, but very clearly, whilst the right hand performs the three-part melody with the greatest expression. The *crescendo* also must there be well observed. The middle melody, from the 31st bar, calm and simple, not spun out. The passages in the left hand, from the 51st bar, light and soft, in order that the theme may stand out *legato*. In the 55th bar, *crescendo* up to *forte*, and *accelerando*; then the 58th bar, *piano* and *rallentando*.


We must be well acquainted with many of Beethoven's works, in order to perform this profound and exceedingly melodious composition properly. Moreover the pedal must assist in sustaining the harmonies, in suitable places.

Allegretto . ♩. = 76 .

3rd Movement.



The right hand lightly detached, the left as *legato* as possible. The six semiquavers distributed between the two hands must follow each other with the utmost equality, in order to imitate, in some degree, the gallop of a horse.* This motion continues throughout the piece and can only be enlivened by an exact observance of the *piano*, *forte*, *crescendo* and *diminuendo*, and also by the use of the pedal in harmonious passages.

The passing shakes are played thus:  as the bass note must come out smartly after the two small notes.

The continual impassioned movement imparts to this Finale a charm and a unity of sentiment, which worthily closes the whole Sonata. But it requires much practice, particularly in the second part, in order to play it with that masterly lightness and certainty, which is necessary to produce the intended effect.

* Beethoven extemporized the theme for this Sonata in 1803, as he once saw a horseman gallop by his window. Many of his finest works were produced under similar events. With him, every sound, every motion was music and rhythm.

SONATA N^o 18. Op:29, N^o 3.
Allegro. ♩ = 144.

1st Movement. *a tempo.*

This Sonata is more expressive than picturesque, and differs entirely from the elegiac, romantic character of the foregoing by its intellectual serenity. The opening resembles a question (the answer to which follows in the 7th bar) and must, on that account, have a certain indeterminate cast, both in time and expression; which, after the pause, and particularly in the 16th and following bars, yields to a decided style of performance and then the beats of the Metronome can be duly observed. On the whole, this movement must be played in a lively and brilliant manner.

In the following passage, in the second part,

the notes in the left hand to which v is applied, must be well marked and not detached. The following run, very light and quick, but in strict time.

2nd Movement. *Allegretto vivace. ♩ = 80.*

SOHERZO.

The peculiar charm of this movement lies particularly in the continuous *staccato* of the semiquavers, which must be detached in a short and decided manner, with the most delicate touch and the most perfect equality in time, whilst the right hand performs either the beautiful melody, or corresponding detached figures. The lively time must be strictly preserved (except where the contrary is expressly indicated) and in the 43rd bar &c the demisemiquavers must be played with delicacy and clearness, with the hand held lightly. The humour in performance must here never exceed the bounds of grace. The conclusion *pianissimo*, but by no means *ritardando*.

3rd Movement. *Moderato e grazioso. ♩ = 88.*

MINUETTO.

This Minuet must be played with that amorous delicacy and gentle grace which characterizes this stately dance. The time tranquil, as in the real dance-minuet.

Allegretto moderato . ♩ = 88 .

3rd
Mouvement .
RONDÒ .

This Rondo, of a pastoral character, is entirely calculated for the use of the pedal, which is here actually expressed.* As long as the *pianissimo* continues, the shifting pedal must be used. Although the commencement must be tranquil, yet, at the entry of the *ff*, and at the triplet passage following, the liveliness must be somewhat increased, which must nevertheless subside into the former tranquillity on the recurrence of the theme. The middle subject (in C minor) very energetic, lively and brilliant. The following soft passages again exactly like the theme, and with an exact observance of the damper and shifting pedals.

The *Prestissimo-finale* must be played with the

greatest possible rapidity, employing the pedal wherever the harmony permits.

The following passage must be played by gli-

ding the fingers along the keys, in the manner we have described in the 3rd Volume of this School, and also in the foregoing chapter in treating of the performance of *Liszt's* works.

But for persons with small hands, to whom the execution of this passage would be impracticable, it must be played as follows:

From the great rapidity of the time, it does not sound thin even when played in this way. The following shake-passage must be played as *piano* as possible, employing the pedal harmoniously and bringing out the upper theme clearly. The conclusion in a noisy and bustling manner, and with constantly increasing rapidity.

* The indication *senza sordino* was only continued as long as the pedal was pressed with the knee.

SONATA N^o 20. (51st Sonata*) Vienna, at the Industrie Compt: 1806. Now Haslinger.
In tempo di Menuetto. ♩ = 108.

1st Movement.

This movement totally differs from the usual form of the Sonata, and is to a certain degree antiquated, but yet written in an original and spirited style. The tolerably earnest character of it must be expressed by a solid, determinately energetic performance.

2nd Movement.

This interesting Finale runs on uninterruptedly in an equal and rapid motion and forms a tolerably difficult and brilliant piece, which distinguishes itself by spirited modulations and constantly increasing effect, and may serve as an excellent study for every good pianist.

§ 30.

SONATA N^o 21. (54th Sonata, Op:51) Vienna, at the Industrie Compt:

1st Movement.

Beethoven himself considered this as his greatest Sonata, up to the period he had composed his Op:106, and certainly it is even now to be regarded as most complete development of a powerful and colossal idea.

The same physical and mental powers which the player has had to develop the performance of most of the Sonatas previously mentioned, must be here displayed in a two-fold degree, in order worthily and with full effect to unfold the beauties of the noble musical picture. The player must also have at his command the means of characteristic expression and that of the most brilliant facility.

* Under the indication 51st Sonata, Beethoven has included all the works which he had written in the Sonata-form up to time, such as Trios, Quartets &c. Besides, great disorder prevails in the numbering of his works; from whence it follows, the existence of many interesting compositions is almost entirely unknown to the world. By the present remarks we hope, among other things, to enforce the necessity of knowing all Beethoven's works, many of which were not numbered until several years after their production.

The observance of the exact time is, with but few expressed exceptions, an essential condition; and in all concurring, energetic passages, (as in bars 14, 17, 20 &c,) the co-operation of the pedal must not be neglected.

After the extended preparation for the middle subject, in A flat, this latter itself must be so played (from bar 35) that the octaves in the right hand, which form the melody, may appear as *legato* and *cantabile*, as if they were performed by two hands, namely:—



whilst the bass accompanies *dolce* and *legatissimo*.

The descending run with the right hand, which occurs afterwards, is interesting only on account of its strangeness, and merely requires a perfectly equal performance, in strict time. The following passages must be played in a very energetic, lively and clear manner. The development of the second part similarly. On the return of the principal subject, the frequently repeated C in the bass should always be struck with one finger (best with the thumb), as a less excellent effect would be here produced by changing the fingers. All the rest as in the first part. The concluding passages as brilliant as possible, and the *più Allegro* impetuously to the end. The *rallentando* (always with the pedal) gently restrained.

Andante con moto. ♩ = 108



The theme very *piano* and *legato*, strict and decided in time, and the quicker notes smartly marked. The 1st Variation in the like steady pace as the theme, but with more tone. The right hand must quit each chord and each note *the very moment* that the bass comes in, which latter, however, is played perfectly *legato*. The *crescendo* and *forte* must be well observed.

The 2nd Variation *pp* and with the shifting pedal, very *legato*, *cantabile* and with much expression.

The 3rd Variation without the pedal, animated and with constantly increasing power, and by degrees a little more lively, until it again falls into the theme.

The character of this movement is grand and elevated. It is connected with the *Finale*.

Allegro ma non troppo. ♩ = 132.



The opening sharp and piercing. The theme first commences in the 20th bar, and the real melody (played with the left hand crossed over) in the 28th bar, — and indeed this latter remarkable way with the same two sounds ($\overset{a}{\Delta}b$), with which the first movement ended.

Perhaps Beethoven (who was ever fond of representing natural scenes) imagined to himself the waves of the sea in a stormy night, whilst cries of distress are heard from afar: — such an image may always furnish the player with a suitable idea for the proper performance of this great musical picture. It is certain that, in many of his finest works, Beethoven was inspired by similar visions and images, drawn either from reading or created by his own excited imagination, and that we should obtain the real key to his compositions and to their performance only through the rough knowledge of these circumstances, if this were always practicable.*

The present Finale must not be played too fast. The passages are to be performed with distinct equality and lightness, only slightly *legato*, and but seldom interruptedly. The movement and power first continually increase on the repetition of the second part and towards the conclusion, and the *Presto* winds up the Sonata with all the power which can be elicited from the Pianoforte, by employing all its means. (Metronome sign for this *Presto* $\text{♩} = 92$)

§ 31.

СОНАТА № 22. Op: 78. (published about 1810, by Breitkopf & Härtel)

Adagio cantabile. $\text{♩} = 12$

1st Movement.

Allegro ma non troppo. $\text{♩} = 116$

This Sonata, which was written several years after the former, distinguishes itself from the same by its style and spirit.


The first movement is calm, artless, tender and innocent, and must be performed with the most *cantabile* expression. The passages must neither be played in a brilliant nor excited manner, as the effect must here lie in the beauty of the tone and in the equality of the touch. The triplets of the middle subject (from the 24th of the *Allegro*) must be played with particular lightness and delicacy.

Allegro assai. $\text{♩} = 132$

2nd Movement.

* He was not very communicative on this subject, except occasionally when in a confiding humour. For instance, the *Adagio* in E, in his Violin Quartett, Op: 59, No 2, occurred to him one evening as he for some time contemplated the heavens and thought upon the harmony of the spheres. In his 7th Symphony, in A, (as also for the Battle of Vittoria) incited by the events of the years 1813 & 1814. But he knew that music is not always so freely felt by the hearers, who definitely expressed object has already fettered their imagination.

This Finale is rather difficult, because sometimes inconvenient. The character it is humorous, merry and facetious. The little groups of semiquavers must be

played quick, almost like appoggiaturas:  The time is very lively, and the whole consequently brilliant; so that the touch and style of performance must be regulated accordingly. The whole produces an original and interesting effect when played with precision and spirit.

§ 32.

SONATA N^o 23. (*Les Adieux, l'Absence, le Retour.*) Op: 81. (about 1814 by Breitkopf & Härtel.)

Adagio $\text{♩} = 63$.

Allegro $\text{♩} = 112$.



The musical score shows the beginning of the Sonata. It starts with an Adagio section in 2/4 time, marked 'espres:' and '&c.'. The tempo then changes to Allegro in 2/4 time, marked 'f' and 'ten:'. The score includes piano and forte dynamics and various articulations like accents and slurs.

The introduction with deep feeling, very *legato* and *cantabile*. The last three bars *tardando*. The *Allegro (alla breve)* very lively, and the three notes which have already appeared as the theme, in the upper part of the *Adagio*, and on which the entire movement is constructed—always particularly expressed. The rather difficult passage, (bars 16 & 17) light, certain and quick. The following passage, at the end of the second part,

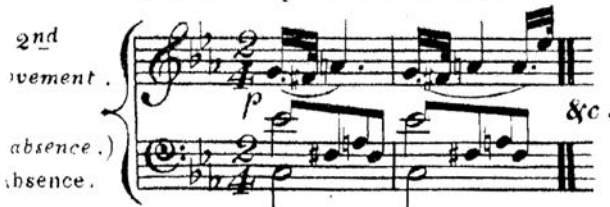


The musical notation shows a passage in 2/4 time, marked 'pp'. It features a melodic line in the upper voice and a supporting bass line, with a fermata over the final notes.

with the shifting pedal and as lightly as possible, but not spun out.

The title of this movement — *Les Adieux* (the Farewell) — sufficiently intimates that the whole should describe a spirit deeply affected, which must be expressed in a lively and vivid manner.

Andante espressivo. $\text{♩} = 12$.



The musical notation shows the beginning of the Andante espressivo section in 2/4 time, marked 'p'. It features a melodic line in the upper voice and a supporting bass line, with a fermata over the final notes.

Vivacissimamente. $\text{♩} = 108$.



The musical notation shows the beginning of the Vivacissimamente section in 6/8 time, marked 'f'. It features a melodic line in the upper voice and a supporting bass line, with a fermata over the final notes. The score includes fingerings (3 1, 3 1) and a measure number (51).

The *Andante* with the expression of the deepest sorrow. The embellishments very softly and tenderly. The *Finale* extremely lively, brilliant and almost unrestrainedly merry. In this time it is not easy, and might almost rank as a bravura piece.

Moreover, this Sonata, when properly played, may, and indeed should, interest even those who are willing to enjoy it as pure music, without regard to the titles.*

* We distinguish pure music from that which is intended to depict a definitely expressed idea, conveyed either by a title or by a set of words.

СОНАТА № 24. Op: 90. (about 1817, by Haslinger.)

With liveliness, feeling and expression.

1st Movement.

This remarkably beautiful Sonata obtains its full effect by the rapid, unrestrained time; by the brilliant, but light performance of the passages; by the correct observance of the stated marks of expression and by the *cantabile* of the melodies, as well as by marking all the notes which are drawn from the theme. The following passage:—

must be performed in time, lightly, and particularly distinct.

2nd Movement.

FINALE.

Moderato. ♩ = 88.

The utmost sweetness and feeling is here required, which can be produced by a delicate touch, fine *cantabile*, and a light performance of the quicker notes. As the theme is frequently repeated, the player must each time endeavour to deliver it with a different gradation of tone, but always with delicacy. The time must not be dragging, and in certain energetic passages the liveliness may be increased. From the 48th bar, commences a perverted, slow shake, in the middle part, which must be played much more *piano*, than the upper and lower notes.

The conclusion is remarkable, as the last eight notes almost disappear, strictly in time, but *pianissimo* and unexpectedly, and thus the piece must close.

СОНАТА № 25. Op: 101. (about 1819 by Haslinger.)

Allegretto ma non troppo. ♩ = 72.

1st Movement.

The importance of this composition, which renders all outward embellishment superfluous, is best displayed by a very soft and sustained delivery, but rich in tone, and by a tranquil performance based on the total effect. It must not be played draggingly, nor be disfigured by a fluctuating time.

Vivace alla Marcia. $\text{♩} = 116$.

2nd
Movement.

Very lively, vehement and energetic. The *Trio*, on the contrary, extremely soft, and also rather more tranquil.

Adagio non troppo. $\text{♩} = 60$. *Allegro.* $\text{♩} = 132$.

3rd
Movement!

The *Adagio* very *legato* and with intense feeling; always with the shifting pedal, and often also with the damper pedal. — The *Allegro* quick and resolute. In the second part the theme is fugued. As we shall treat of the performance of fugues in a subsequent chapter, we must refer to it for all that relates to this species, and which in all fugues is tolerably the same.

§ 35.

SONATA N^o 26. Op: 106. (about 1820 by Artaria.)

Allegro. $\text{♩} = 138$.

1st
Movement.

At the epoch when Beethoven wrote this, his greatest Sonata, he paid little attention to the peculiarities of pianoforte composition, but used every effort in order to produce the effects which he had in view. Hence his latter pianoforte works are so much the more difficult, as we frequently have to employ an uncommon mode of fingering, of position and of touch, and as the difficulties must be accomplished in as neat, free and natural a manner, as in other compositions. Consequently, those who would study these latter works, must be already well acquainted with the former compositions of this great master; for the present Sonata is the mature fruit of the former blossoms.



In order that the ear may become accustomed to the division of time in this passage, we must first practise it with the right hand in the following manner .



In this manner the ear learns at what time the left hand must strike the octaves . Afterwards also, where this figure, *crescendo* and *accelerando*, increases to *ff* and *Prestissimo*, the division of the bar remains exactly the same .

To this Introduction succeeds the *Finale* — a grand, but free three-part fugue — in the following manner :—



Here also we again refer to the last chapter of this work, on fugue playing, and only remark, in this place, that the present *Finale* is one of the most difficult pianoforte pieces, and can be most suitably studied by first practising it *slowly* and in small portions — line by line, and page by page .

The performer will himself discover, that it must be played in a very lively and energetic manner — with the observance of all the marks of expression, as well as with the utmost certainty in the bravura passages — if he has it properly under his eye and at his fingers' ends, and especially if he has previously well studied many other fugues by BACH, HANDEL & C .

§ 36 .

SONATA N^o 27. Op:109. (about 1821, by Schlesinger .)

Vivace non troppo . ♩ = 100 .



Adagio espressivo . ♩ = 66 .



This interesting movement is more like a *Fantasia*, than a *Sonata* . The *Vivace* frequently alternates with the *Adagio* . The whole has a very noble, calm, but dreamy character . The quick passages in the *Adagio* must be played very lightly and dream-like, and the *Vivace* is only effective when given very *legato* and *cantabile* .

Prestissimo . $\text{♩} = 80$.

2nd Movement .

Extremely quick and passionately excited, but with a melancholy colouring .

3rd Movement .

Andante molto cantabile . $\text{♩} = 63$.

VAR: 3. Allegro vivace . $\text{♩} = 132$.

The theme and the first Variation with expression, and very *legato* . The 2nd Variation rather animated and softly . The 3rd quick and brilliant . The 4th tranquil and *legato* . The 5th earnest, marked, and the four parts well distinguished . The 6th tranquil, but brilliant .

The whole movement is in the style of HANDEL and SEB. BACH .

§ 37 .

SONATA N^o 28. Op: 110. (about 1821, by Schlesinger .)

Moderato cantabile con espressione . $\text{♩} = 16$.

1st Movement .

A very lovely piece, and replete with feeling . The tranquil passages to be played very *cantabile* and expressively . The roulades extremely light, and by no means brilliant .

In the 12th bar the fingering is as follows:

by which the thumb marks its note shortly, but without disturbing the equality of the whole .

In the second part, the semiquaver movement of the bass, very *legato* and expressive whilst the right hand performs the theme *cantabile* .

2nd Movement .

Allegro molto . $\text{♩} = 120$.

Very quick, energetic and humorous, but earnest . The *Trio* (in D flat) soft and fluent, and rendered harmoniously full by the pedal .

Adagio. ♩ = 66.

3rd
Movement.

Very sorrowful, and the *Recitative* with a well-directed, dramatic delivery.

Allegro ma non troppo. ♩ = 100.

4th
Movement.

Another fugue, which by a constantly increasing motion is carried to a rushing and brilliant conclusion.

§ 38.

SONATA N^o 29. Op. III. (about 1821, by Schlesinger. *)

Maestoso. ♩ = 108.

1st
Movement.

Allegro con brio ed appassionato. ♩ = 132.

This first movement of Beethoven's last Sonata, belongs to his greatest, and must be performed with all power, bravura and impassioned emotion, which the tragic character, as well as the difficulty of the passages, requires.

Adagio. ♩ = 63.

2nd
Movement.

The beautiful, touching and simple theme very *cantabile* and *legatissimo*. The Variations with constantly increasing warmth. The concluding ones are extremely difficult, and require all the player's perseverance in order thoroughly to master them.

We have everywhere named the Music-seller by whom, according to our knowledge, the works were first published. But there are several very good editions of all his Sonatas to be had, particularly by Haslinger and Artaria.

§ 39. Here closes the series of the grand *Solo-Sonatas* by Beethoven, which alone would sufficiently render his name immortal. We have endeavoured by as exact an indication as possible of the right time, as well as by the accompanying remarks, to facilitate the study and performance of the same to every considerably advanced pianist.

Beethoven wrote all his works at Vienna, where he resided. It is therefore natural that here, in particular, the mind for comprehending and duly performing them would be preserved, as by tradition; and experience has proved that such is actually the case. For, in other places, how frequently may not both the time and the character of these compositions have been mistaken! And this was still more to be feared for the future.

§ 40. Before proceeding to the works with accompaniments, we will here speak of the lesser compositions, among which is to be found much that is excellent.

Sonatinas.

Of these, there are five; three of which he wrote whilst a youth; two (Op:49) about 1802; one for two performers (before 1800); and the *Sonatina* in G (Op:79) about 1810. The latter is the most important. All are useful for less accomplished players.

Fantasias, Rondos &c.

1. *FANTASIA*. Op:77. (about 1810, by Breitkopf & Härtel.)

The musical score for Fantasia Op. 77 is presented in two staves. The first staff is marked *Allegro* and *f* (forte), featuring a rapid, ascending scale-like passage. The second staff is marked *Poco Adagio* and *p* (piano), featuring a more melodic and expressive passage with a triplet of eighth notes. The piece concludes with a double bar line.

This very spirited *Fantasia* presents a faithful idea of the manner in which he used to extemporize, when he did not confine himself to the development of any particular theme, but trusted to his genius for the constant invention of new subjects. The tranquil passages must be played with much feeling, and the animated ones, very quick and brilliant. The concluding variations with much humour, and most of them very marked.

2. *ANDANTE FAVORI*. Op:35. (Vienna, at the *Industrie Compt*: about 1805.)

Andante grazioso con moto. ♩ = 92.

The musical score for Andante Favori Op. 35 is presented in two staves. The first staff is marked *p* (piano) and *dol.* (dolce), featuring a melodic line with a passage of octaves. The second staff is marked *p* and *cresc.* (crescendo), featuring a harmonic accompaniment. The piece concludes with a double bar line.

One of the most lovely and brilliant compositions. The passage of octaves, in the second part, must be played very lively and with bravura. All the rest with delicacy and tender feeling, in about the movement of a Minuet.

3. *RONDO*. (published by *Artaria*, about 1800, without the number of the work.)

Andante cantabile. ♩ = 108.



This beautiful Rondo must likewise be performed with the utmost delicacy. Also the lively middle subject, in E, ($\frac{6}{8}$ measure,) which requires a tolerably quick time.

4. *RONDO*. (published by *Artaria*, before 1800, without the number of the work.)

Moderato e grazioso. ♩ = 69.



Rather shorter, but of the like character and standard as the two former, though much more lively.

5. *POLONAISE*. (published in 1814, by *Mechetti*, without the number of the work.)

Alla Polacca. Vivace. ♩ = 116.



To be played in a lively, brilliant and delicate manner.

6. *BAGATELLES. Op:33*. (1804 at the *Industrie Compt*: now *Hastinger*.)

Seven short, but spirited, agreeable and partly very brilliant pieces, the performance of which is in every respect rewarding.

7. *BAGATELLES. Op:126*. (by *Schott*, about 1820.)

Shorter and easier, but not less interesting.

8. 3 *GRAND MARCHES* for two performers. *Op:45*. (*Industrie Compt*: about 1805.)

In a grand style, and particularly beautiful.

The greater part of these were composed on known airs, which were popular in their time. We begin, however, with such as are written on original themes .

N^o 1. Op: 34. (about 1804, now by Haslinger .)

Adagio cantabile . ♩ = 63

THEME .

In this distinguished work, each Variation is in another key and species of time, and of a wholly different character. The metronomic indication of the time is given in the above mentioned edition. These Variations require a pliant, refined and feeling style of performance, and the character of each is so decidedly marked that the player cannot miss it, if he takes the right time .

N^o 2. VARIATIONS. Op: 35. (about 1804, by Breitkopf & Hartel .)

These grand Variations are written on a theme from his ballet of *Prometheus*, and begin the theme in the bass, which is changed three times, always ascending, and is then followed by the real theme . The fifteen partly very difficult and brilliant Variations on the same, must be played with every kind of delivery, up to bravura, and the fugued Finale demands the whole virtuosity of the pianist. The time is at first moderate, but it afterwards changes more or less according to the character of the variations .

N^o 3. 32 VARIATIONS. Op: 36. (about 1805, at the *Industrie Compt*: now Haslinger .)

Allegretto . ♩ = 88 .

THEME .

These Variations form, in uninterrupted succession, a characteristic musical picture in an earnest and brilliant style, rising even to bravura, and belong to his most energetic and genial works, which are as instructive as grateful for all good pianists . In the 31st and 32nd Variation the *crescendo* leading to *ff* must especially be well observed, and aided by all the means of performance, particularly by the pedal . As the theme is short, this work is even adapted for public performance .

N^o 4. Op: 76. (about 1810, by Breitkopf & Härtel.)

71

Allegro risoluto. ♩ = 112.

THEME.

Animated and humorously lively.

N^o 5. (about 1800, without the number of the work, by Träg, now Diabelli.)

Andante quasi Allegretto. ♩ = 120.

THEME.

Pleasant, and easy of performance.

§ 42.

Variations on known Airs.

Of these there are a great number, but we shall only speak at large of the most important of them.

N^o 1. 24 Variations on Righini's air "Vieni amore" (published at Mayence in 1794—now by Diabelli.)

Allegretto. ♩ = 108.

THEME.

These Variations which Beethoven brought to Vienna, when a youth (in 1792) sufficiently prove what a great performer he was, and what an original and genial direction his mind had already taken, both in the treatment of the theme, as well as in the invention of new melodies and brilliant passages founded thereon. Even at the present day no pianist would be able to perform them suitably, without considerable practice.

N^o 2. 12 Variations on an Air from the ballet of *Das Waldmädchen* (1794, by Artaria.)

Allegretto. ♩ = 100.

THEME.

These have all the properties of the foregoing together with a more perfect development, especially of the interesting Finale, in lively $\frac{6}{8}$ time.

Nº 3. 10 Variations on an Air from *Falstaff*, by *Salieri*. (1800, by *Artaria*.)

Andante con moto. $\text{♩} = 80$.

THEME .

These must be performed with fire and vivacity, and are not less distinguished for the originality of the melodies and passages, than for the humorous development of the *Finale à l'Austriaca*.

Nº 4. 7 Variations on an Air from *Winter's* "Opferfest." (1800, by *Artaria*.)

Allegretto.

THEME .

The theme consists of so many different periods, that it is worthy of admiration with what art, unity and variety are combined in each variation.

Nº 5. 6 Variations on an Air from *Süssmayer's* "Soliman." (1800, by *Hoffmeister*.)

Andante quasi Allegretto.

In these Variations is displayed the earnest, characteristic use of a lively and very simple theme.*

Nº 6. Variations on "Quant' e più bella," from the opera of *Molinara*. (1797, by *Träg*, now *Diabelli*)

Allegretto.

THEME .

The solid simplicity of these Variations may still serve as a model.

* These Variations are remarkable to the Author of this School, from the circumstance that they were the first (after *Emanuel Bach's* School) which he studied under *Beethoven*. Then immediately followed the *Sonata pathétique* &c. (In the year 1801.)

Nº 7. 12 Variations on an Air by Weigl, from the ballet of "Le nozze disturbate."
(about 1798, by Artaria.)

Allegretto.

THEME.

The same, but much more brilliant.

Nº 8. 8 Variations on "Mich brant' ein heisses Fieber" from Gretry's "Richard cœur de lion."
(about 1794, by Artaria.)

Allegretto.

THEME.

This theme was also varied by Mozart, and it is extremely interesting to compare the two works with each other, allowing for the youthfulness of Beethoven when his was written.

Nº 9. 33 Variations on a Waltz by Diabelli. Op:120. (1823, by Diabelli.)

Vivace

THEME.

As Beethoven commenced the long series of his works with Variations, he ended with Variations also; for the present work is his last Pianoforte composition and certainly also one of his greatest.

This work was a kind of prize task, as a Variation on the same theme was bespoken of all the living composers and dilettanti of that time, and published in a particular collection; and only those can feel little astonished at Beethoven's master-work, who have had the happiness to hear him extemporize, and could therefore observe, what he was able to produce even from a few simple notes.

The performance of these Variations is very difficult, and equals that of the Sonata Op:106. — The 1st Variation is extremely energetic and full. The 2nd, lightly *staccato* and more lively. The 3rd, *cantabile* and tranquil. The 4th, particularly clear at the entry of each new part. The 5th, very quick and decided. The 6th, grand and brilliant. The 7th, energetic and lively. The 8th, soft, tranquil and *legato*, but light. The 9th, strongly marked and earnestly humorous. The 10th, extremely light and fluent,

Presto. The 11th, tranquil and significant. The 12th, playful, but *legato*. The 13th, quick, and in strict time. The 14th, heavy, and very slow. The 15th, very quick and playful. The 16th and 17th, very brilliant and with bravura. The 18th, tranquilly *legato*. The 19th, extremely lively and well marked. The 20th, slow, mysterious, extremely *piano* and *legato*, but with intense expression. The 21st, rapid and humorous. The 22nd, quick, energetic and with lively humour.* The 23rd, energetic and brilliantly marked. The 24th, slow and very *legato*. The 25th, lively and playful. The 26th, light and soft. The 27th, lively and brilliant. The 28th, humorously lively and energetically marked. The 29th, slow and melancholy. The 30th, in like manner. The 31st, very slow, and the embellishments very expressive and delicate. The 32nd, (fugued,) very quick and well marked. The 33rd, in the ancient Minuet-time, but with tender expression.

Beethoven wrote these Variations in a merry freak. But the freaks of genius often become law to posterity.

§ 43 There are still very many little Variations on known airs, partly written in his early, and partly also in his later epoch, as: —

1. On "God save the Queen." 1804.
2. On "Rule Britannia." 1804.
3. On "Nel cor piu non mi sento."
4. On "Es war einmal ein alter Mann."
5. 6 Var: on a Swiss air.
6. Var: for two performers on a theme by Count Waldstein. (All 4 produced before the year 1798)
7. Var: for two performers on an original air. In the year 1805. (by *Haslinger*).

There are, besides, several collections of Minuets, German dances &c, written about 1796 for the Vienna balls. Also some preludes and other little things of minor importance.

§ 44. We here add a list of the Variations with accompaniments.

1. 12 Vars: for Pianoforte & Violin on an air from Mozart's *Figaro*, in 1793.
2. Vars: for Pianoforte & Violoncello on: "Ein Mädchen oder Weibchen."
3. Vars: for Pianoforte & Violoncello on: "Bei Männern, welche Liebe fühlen."
4. The excellent Vars: for Pianoforte & Violoncello on an Air from Handel's *Judas Maccabæus*. All early productions (before 1800).
5. Vars: in E flat on an unknown Air, for Pianoforte & Violoncello.
6. Adagio, Vars: and Rondo for Pianoforte, Violin & Violoncello on the Air: "Schneider wetz, wetz" Op: 121 (by *Haslinger*, about 1818). An interesting Composition.
7. A great number of favorite Airs with Variations, for Pianoforte & Flute, in an easy style, (published about 1820, partly by *Mechetti*, and partly by *Schott*,) useful for advanced pupils.

* This Variation is a parody on Leporello's "Keine Rüh bei Tag und Nacht" and Beethoven wrote it down one day in a droll ill-humour, as he was so frequently desired by the Publisher to accelerate the completion of the work.