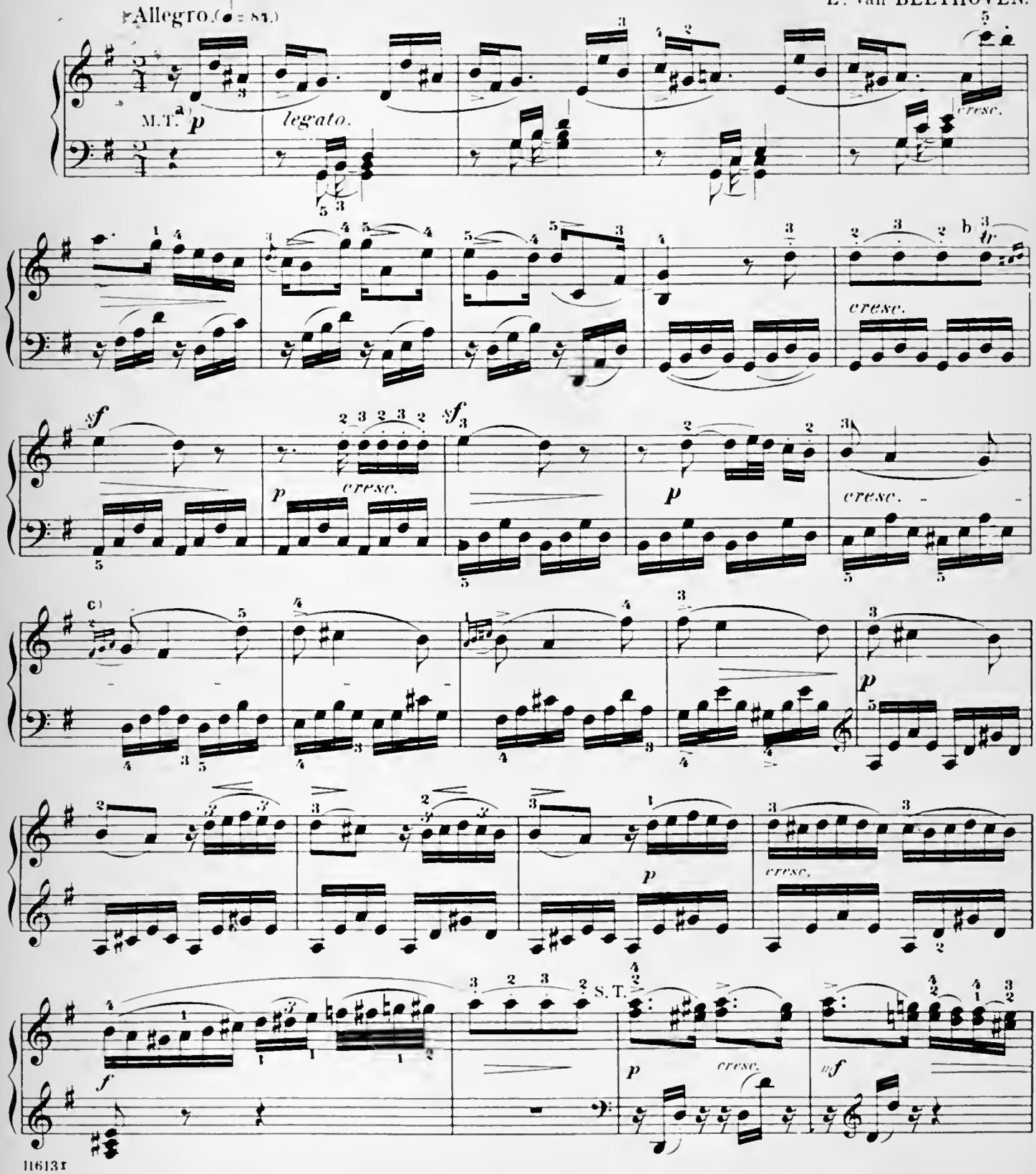
SONATA.

Op. 14, No 2.

To Baroness von BRAUN.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

L. van BEETHOVEN.



a) Execute the entire figure delicately, but with such accentuation that its rhythmic position in the measure shall be distinctly defined.

b)

c)

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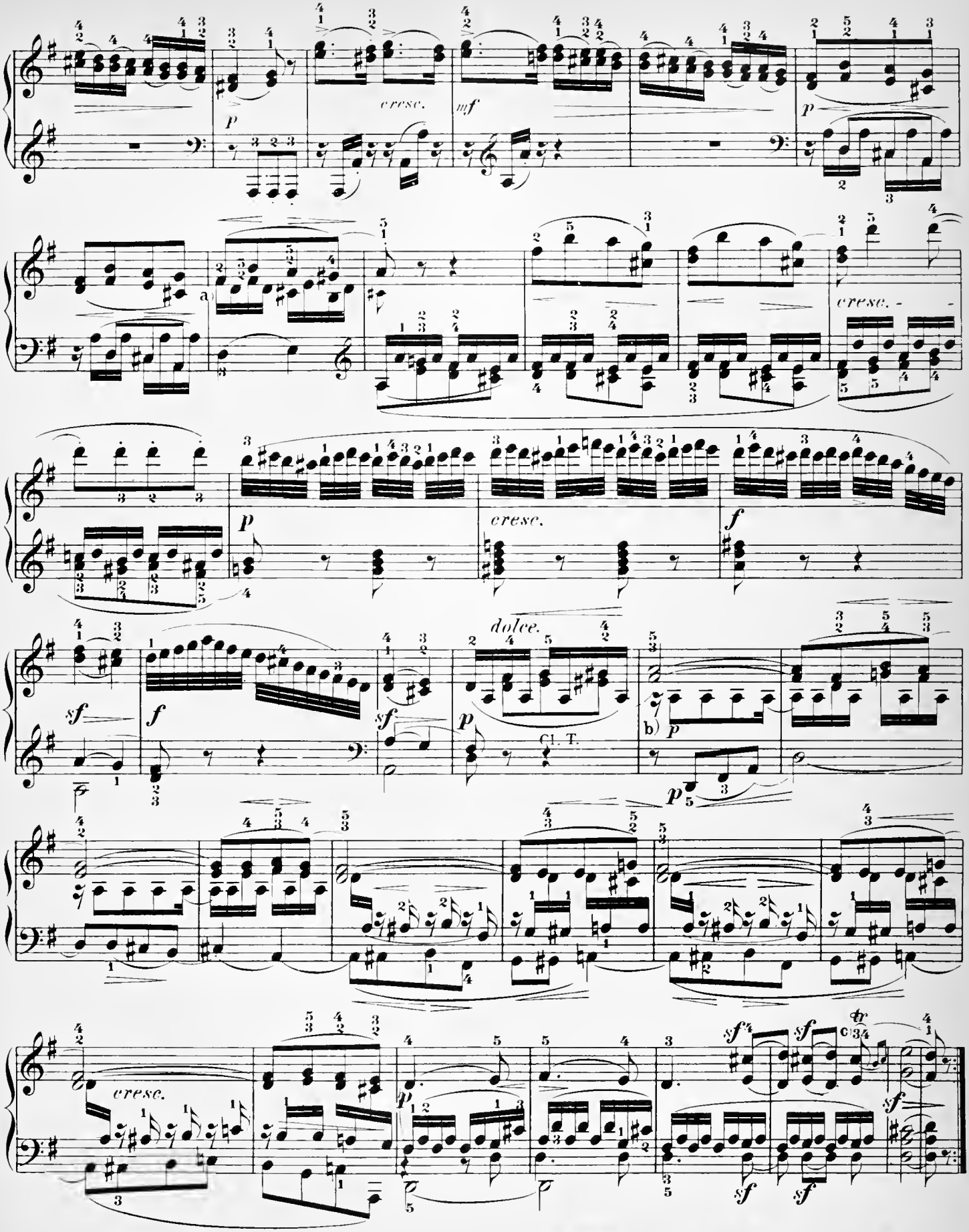
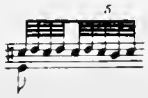
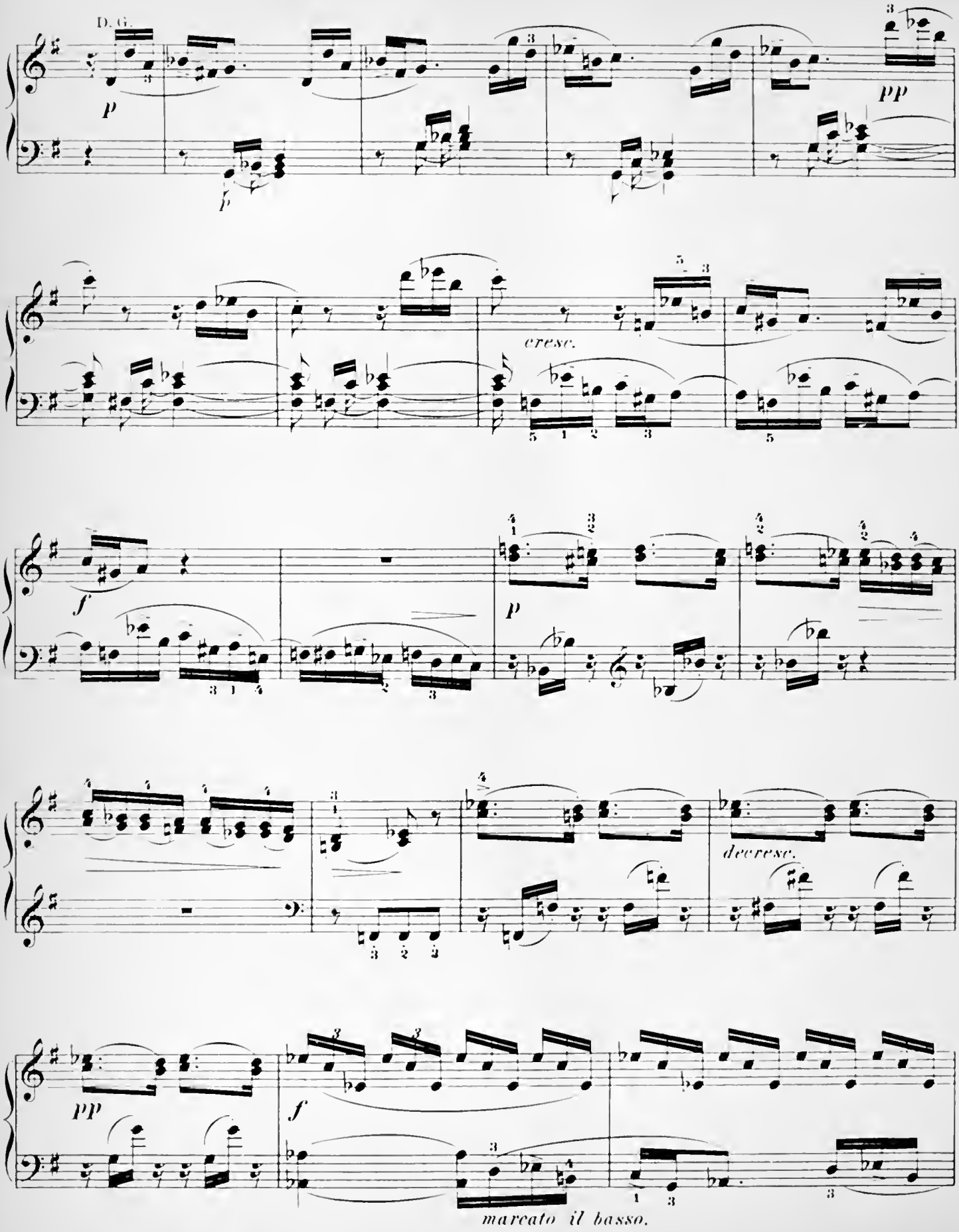
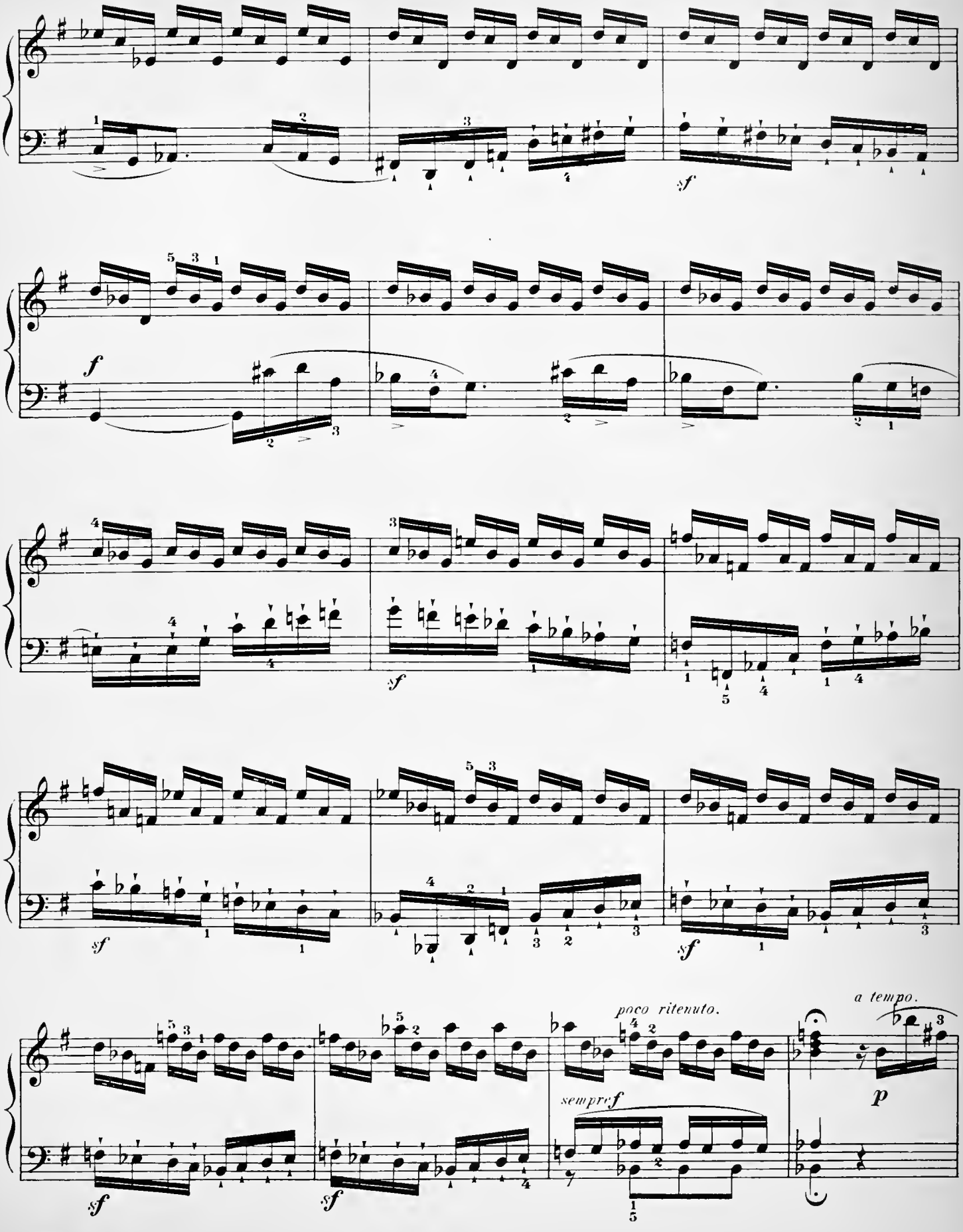
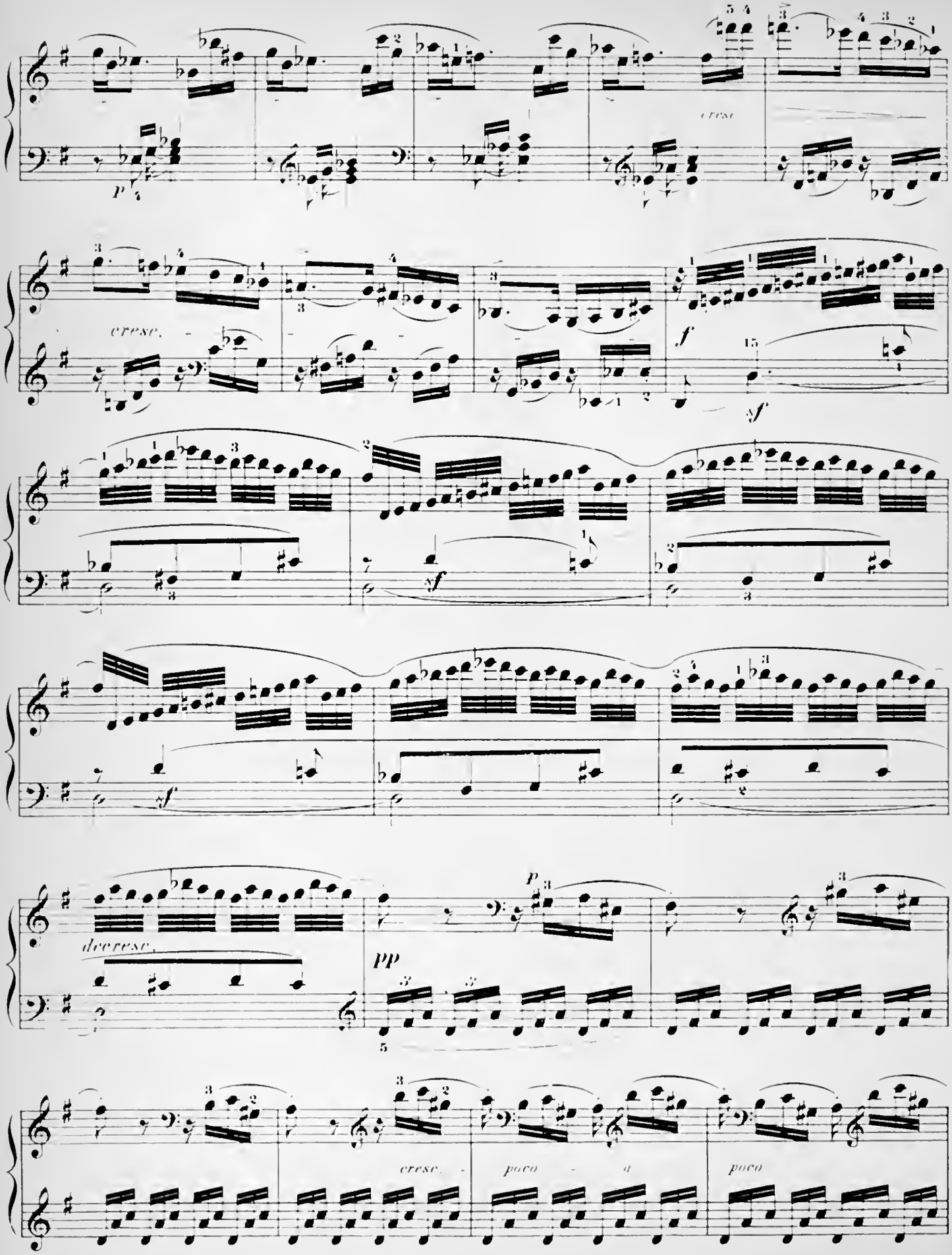


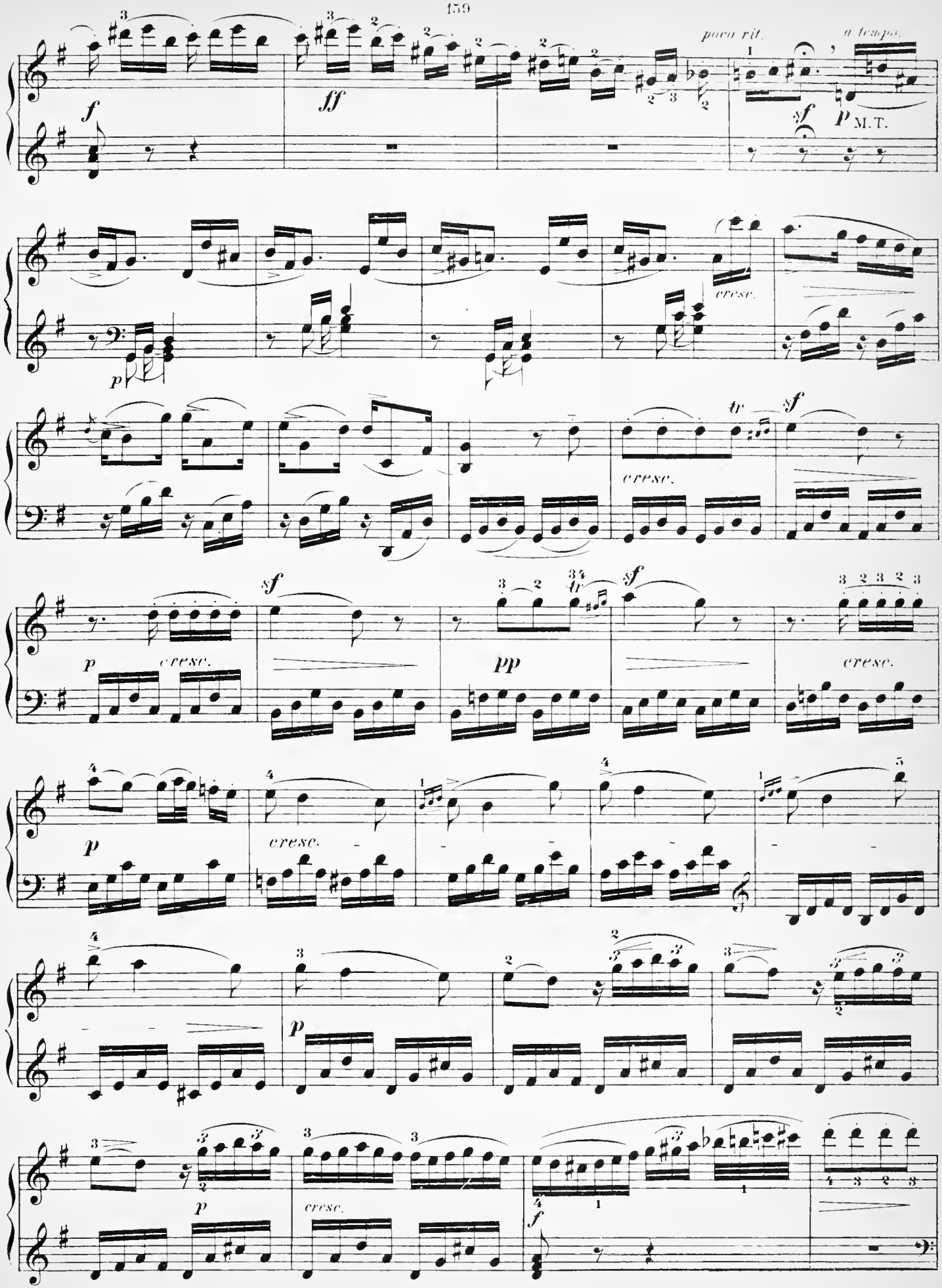
a) Properly subordinate the inner part.

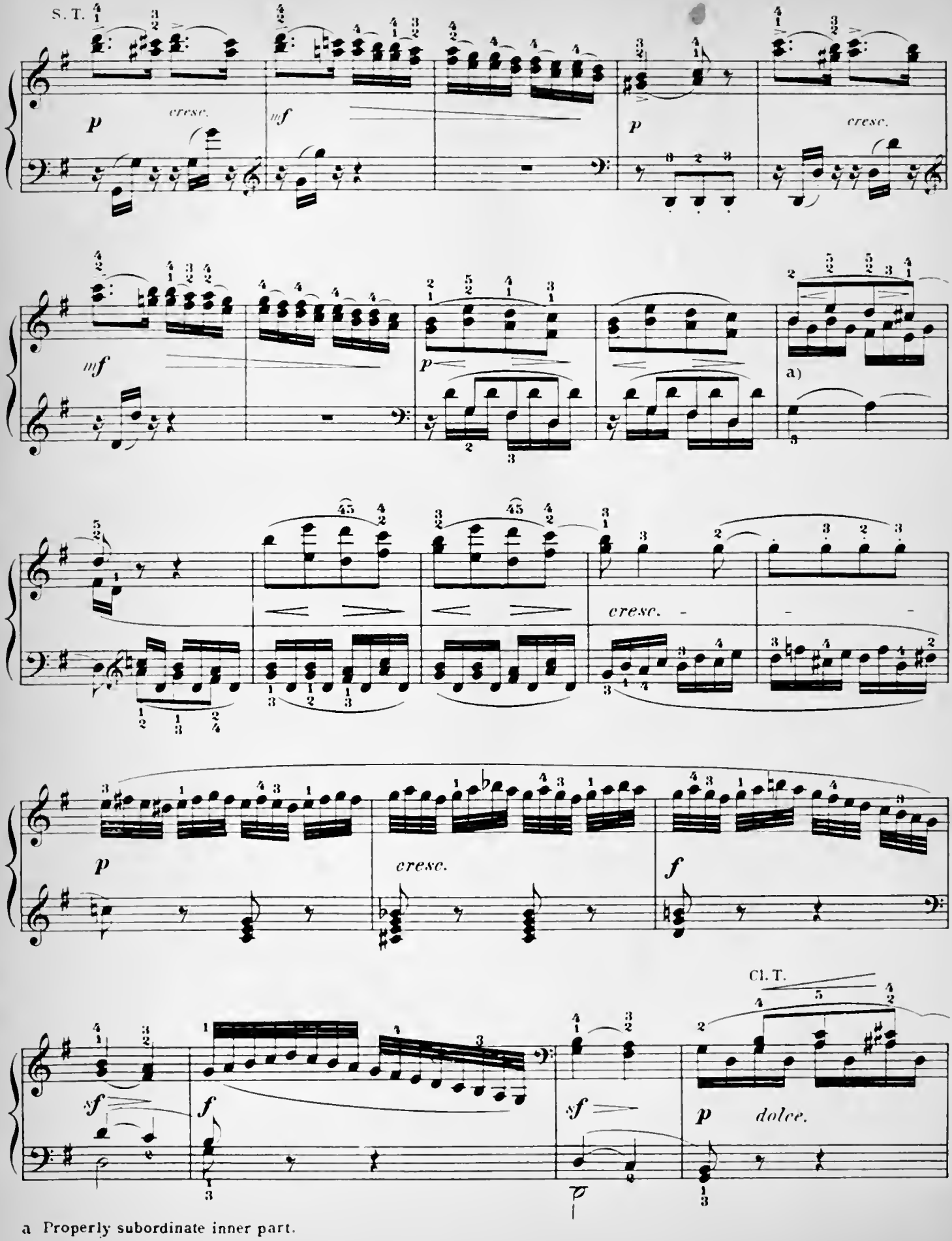
b) Keep all these syncopated notes well subordinated. c)  easier: or thus:


D. G.
p
pp
cresc.
f
p
decresc.
pp
f
marcato il basso.

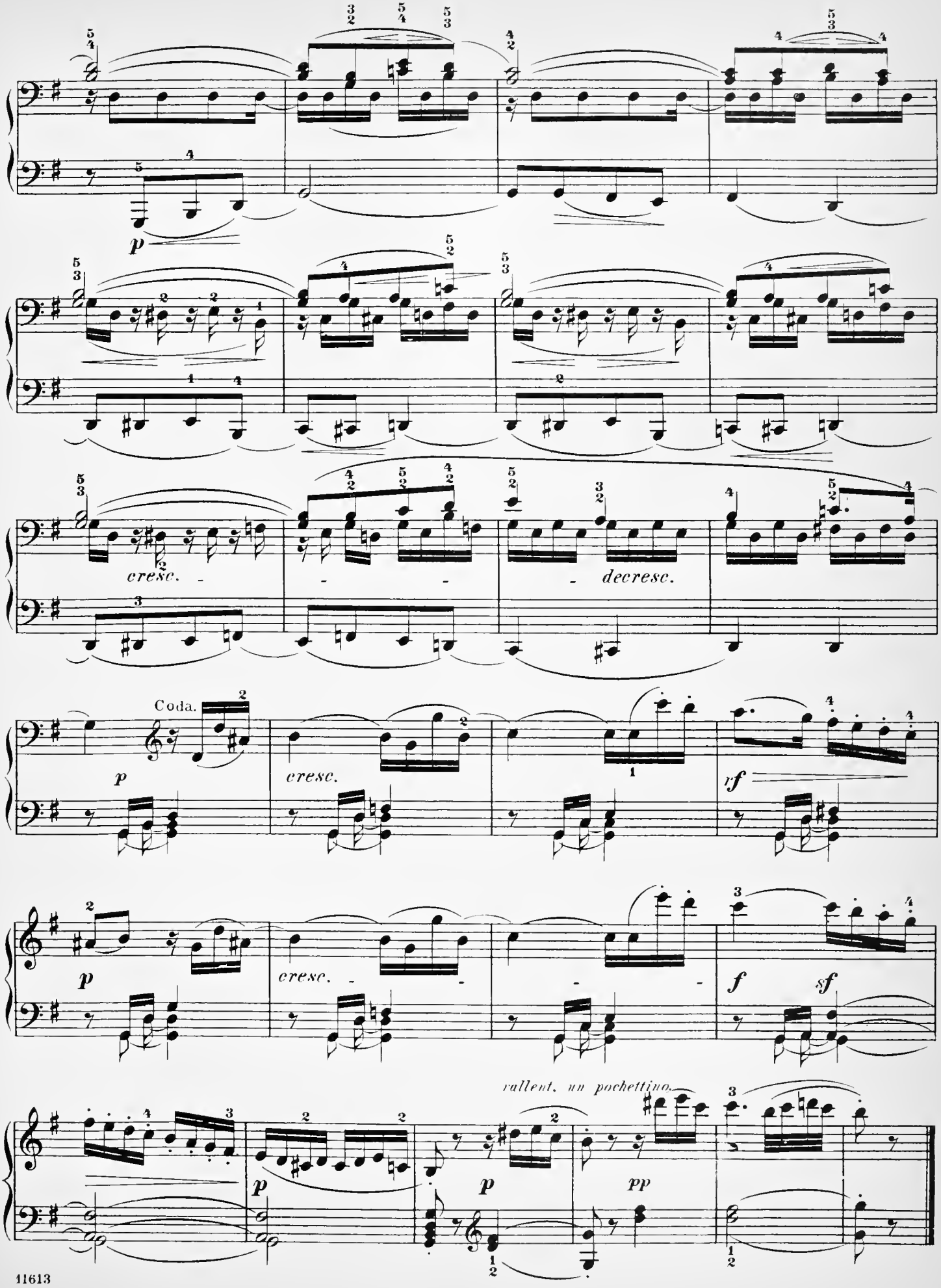

sf
f
sf
sf
sf
sf
poco ritenuto.
a tempo.
sempre f
p
sf
sf


cresc.
f
sf
sf
decresc.
pp
cresc.
poco
poco


poco rit.
a tempo.
M.T.
cresc.
tr
pp

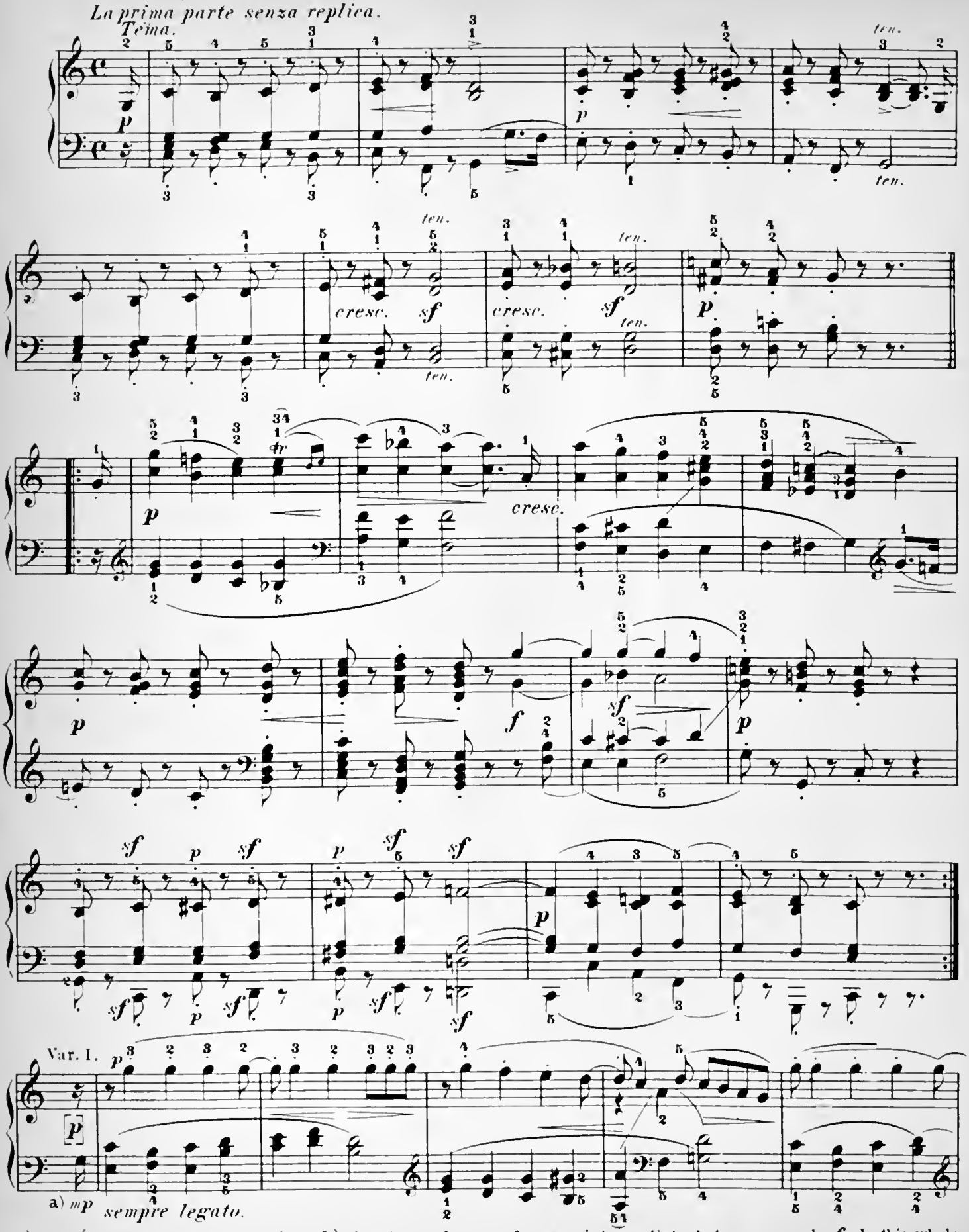


a Properly subordinate inner part.

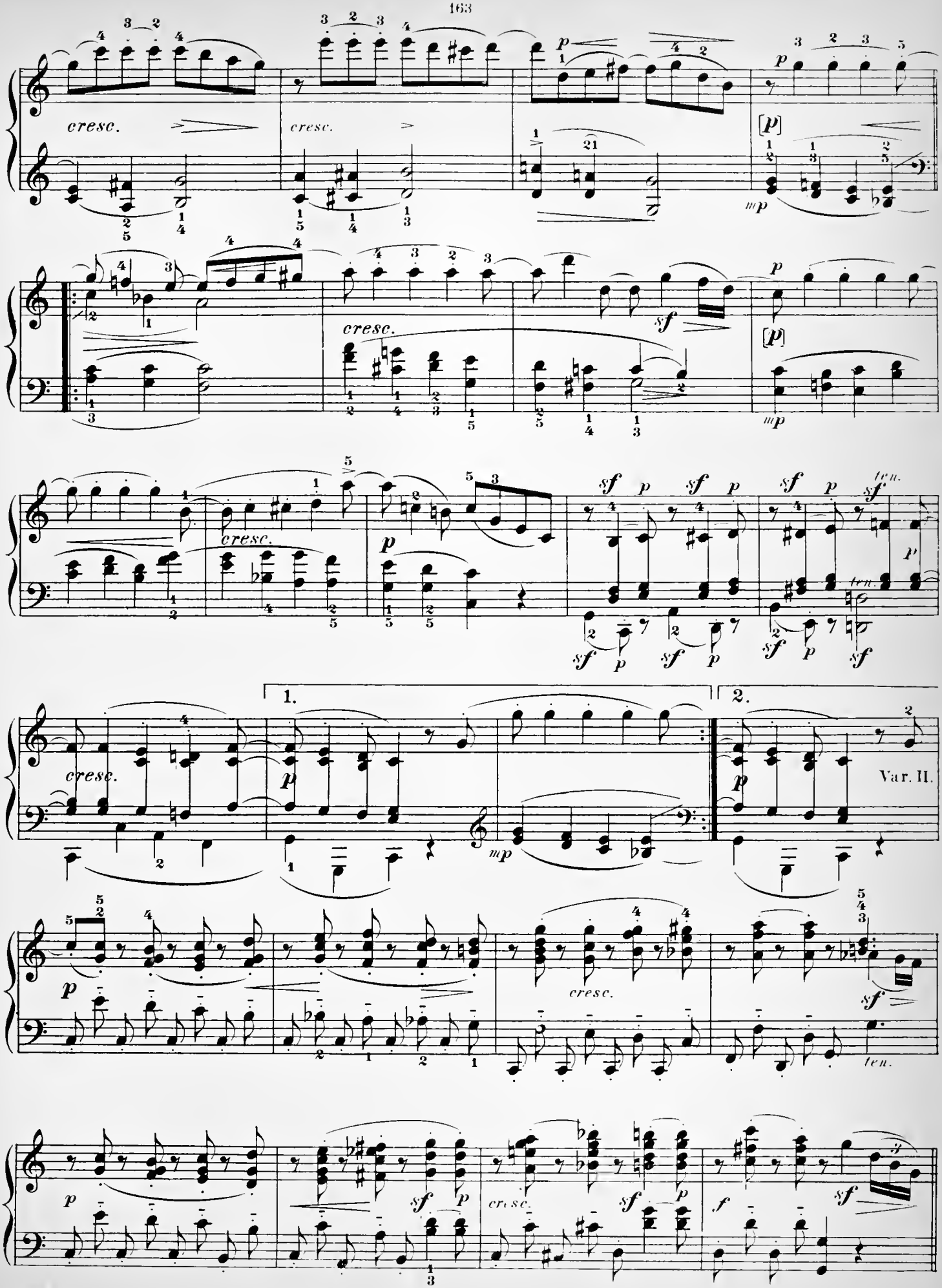

p
cresc.
decresc.
Coda.
p
cresc.
rf
p
cresc.
f
sf
rallent. un pochettino.
p
p
pp

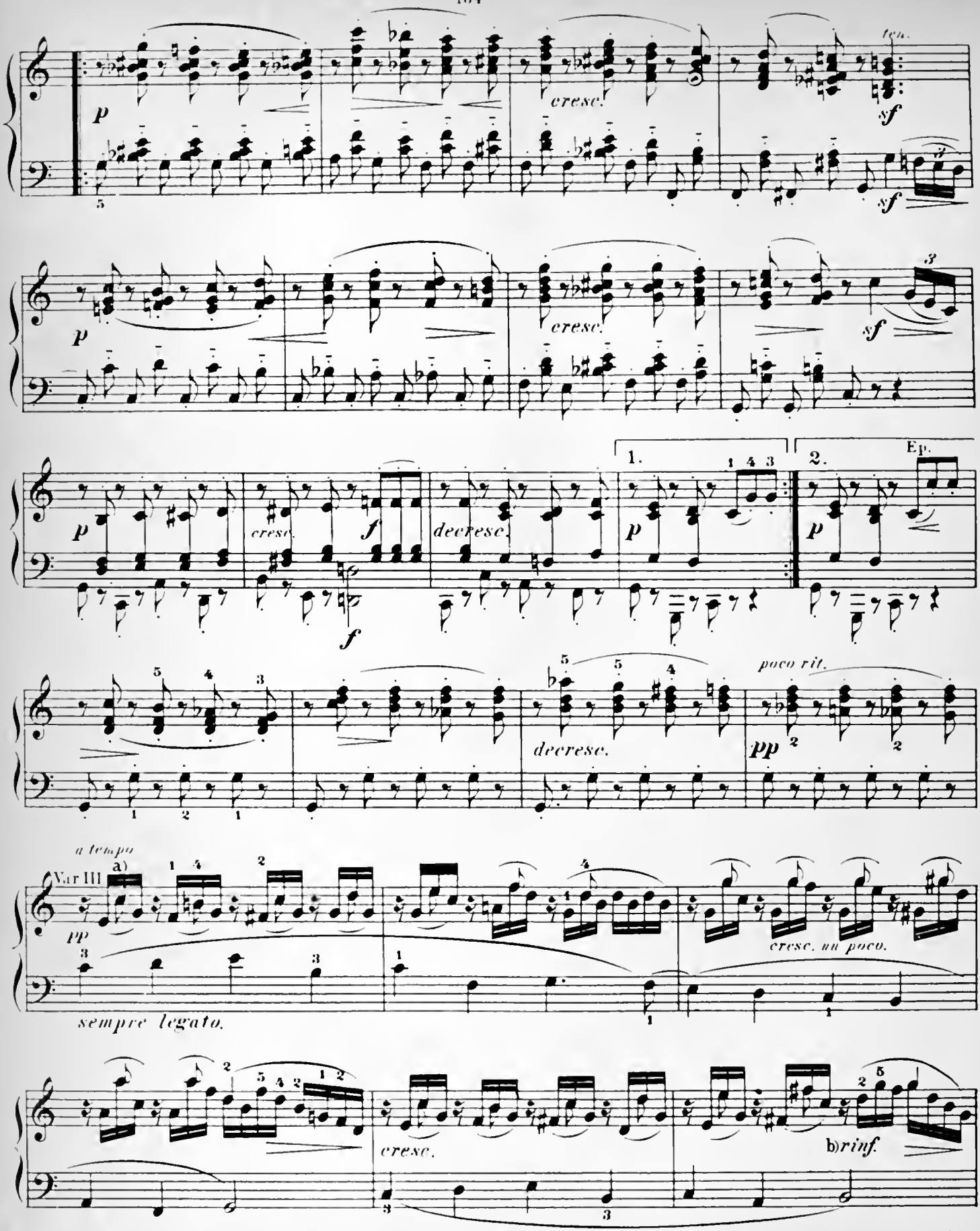
Andante. (♩ = 76.)

La prima parte senza replica.



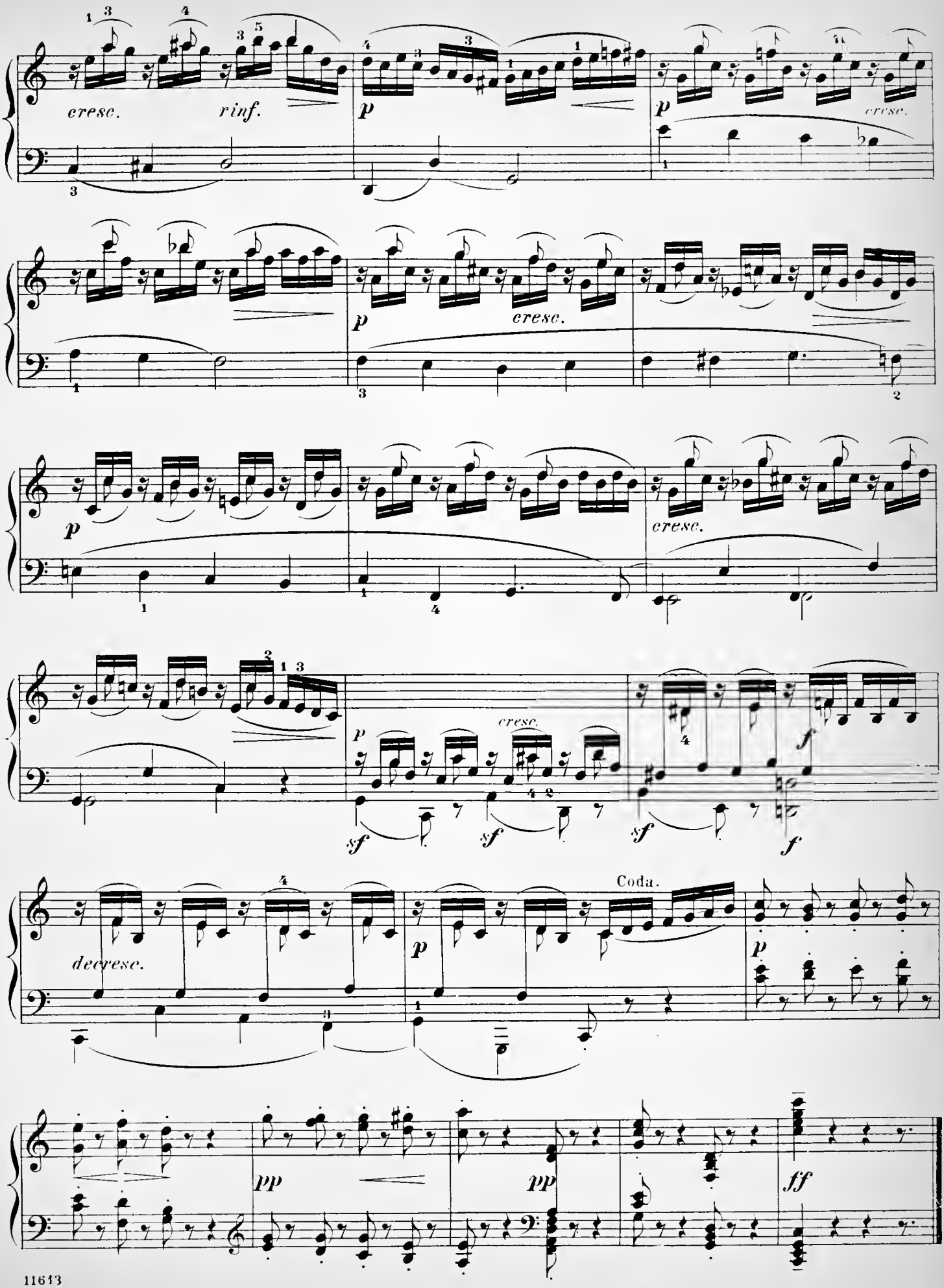
a) *mp* (*mezzo piano*, moderately soft) denotes a degree of power intermediate between *p* and *mf*. In this whole Variation (excepting the 4 closing measures) the principal melody, which lies in the inner part (in the higher inner part in the first measure after the repeat), must distinctly sound as such.


cresc.
cresc.
[p]
mp
cresc.
sf
[p]
mp
cresc.
p
sf p sf p sf p sf ten.
p
trem.
sf p sf p sf p sf
1.
2.
cresc.
p
mp
p
Var. II.
p
cresc.
sf
ten.
p
sf p
cresc.
sf p
f
sf



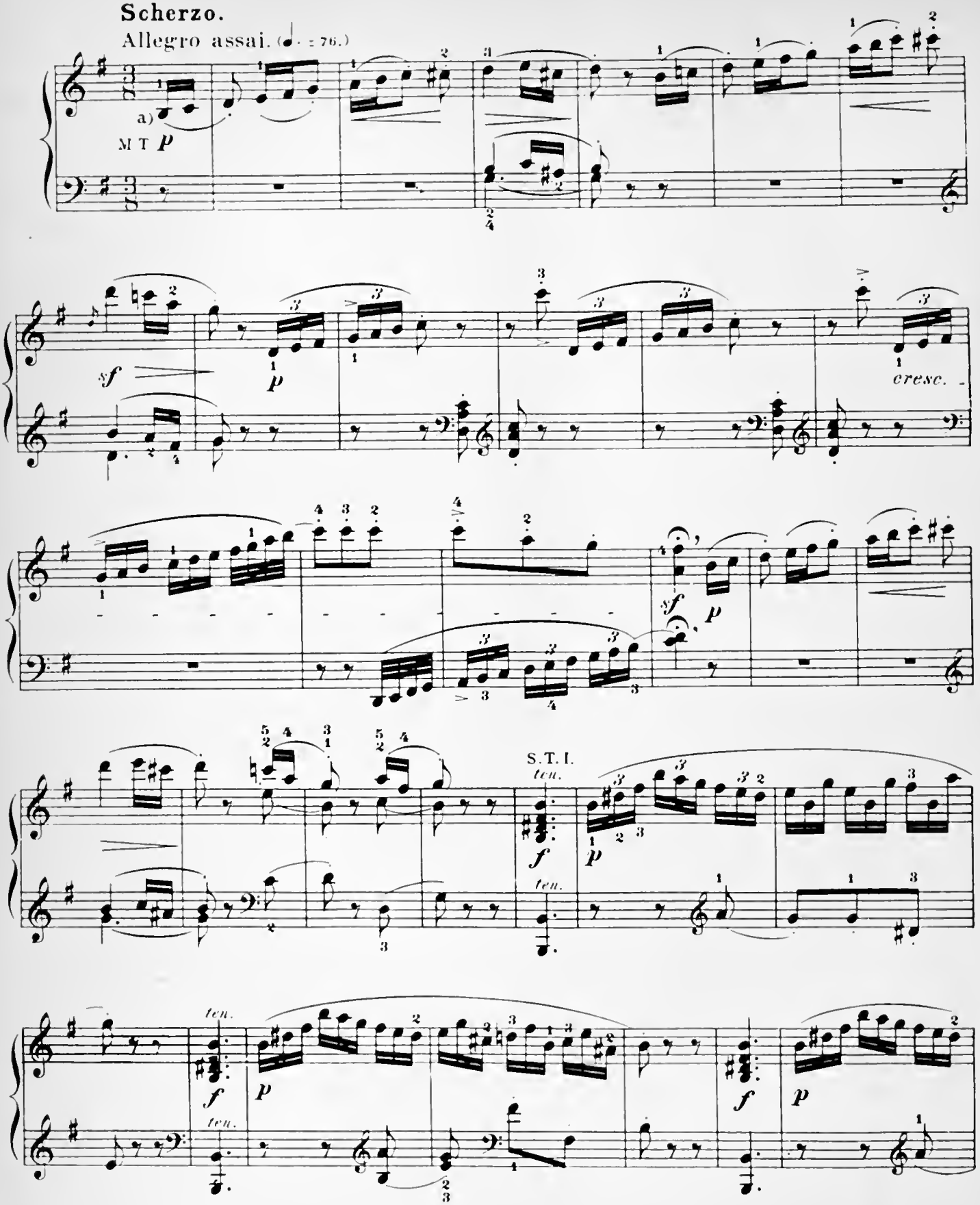
a) The melody-notes which we have distinguished by specially marking them as eighth-notes or quarter-notes, must not merely be held as such, but gently emphasized; the first and last notes, in each of these figures consisting of 3 16th-notes, must be most subordinated — even more so than the bass part.

b) *Rinforzando* signifies here, as is often the case, a stronger emphasis not only of a single note, but of a whole passage.

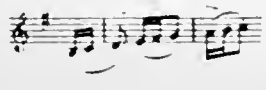

cresc.
rinf.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
sf
sf
sf
f
f
decresc.
Coda.
p
p
pp
pp
ff

Scherzo.

Allegro assai. (♩. = 76.)

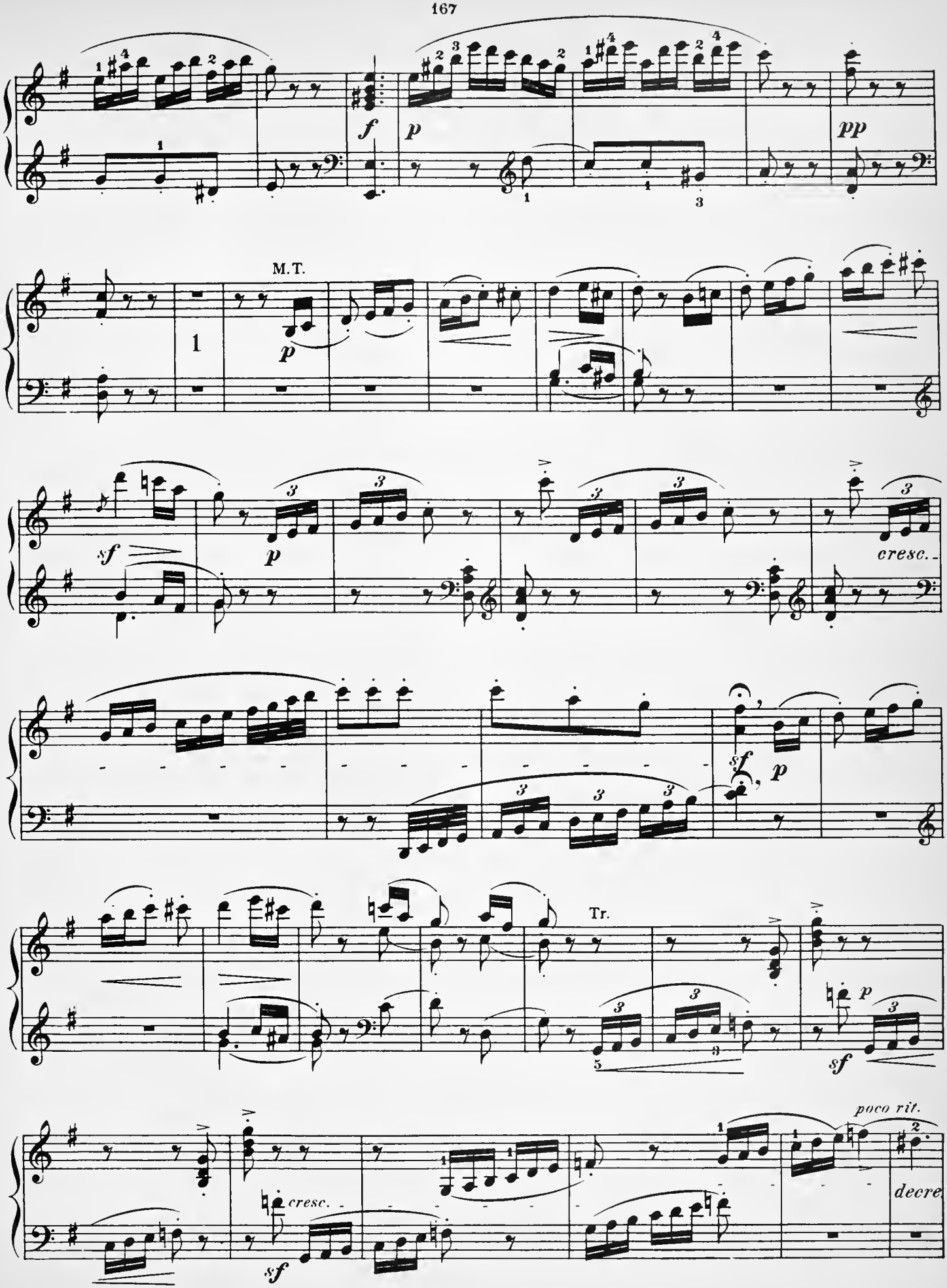


a) The three notes of this motive should be kept cleanly and distinctly apart throughout, while plainly marking their rhythmic position in the measure by proper (but never rough) accentuation, thus:

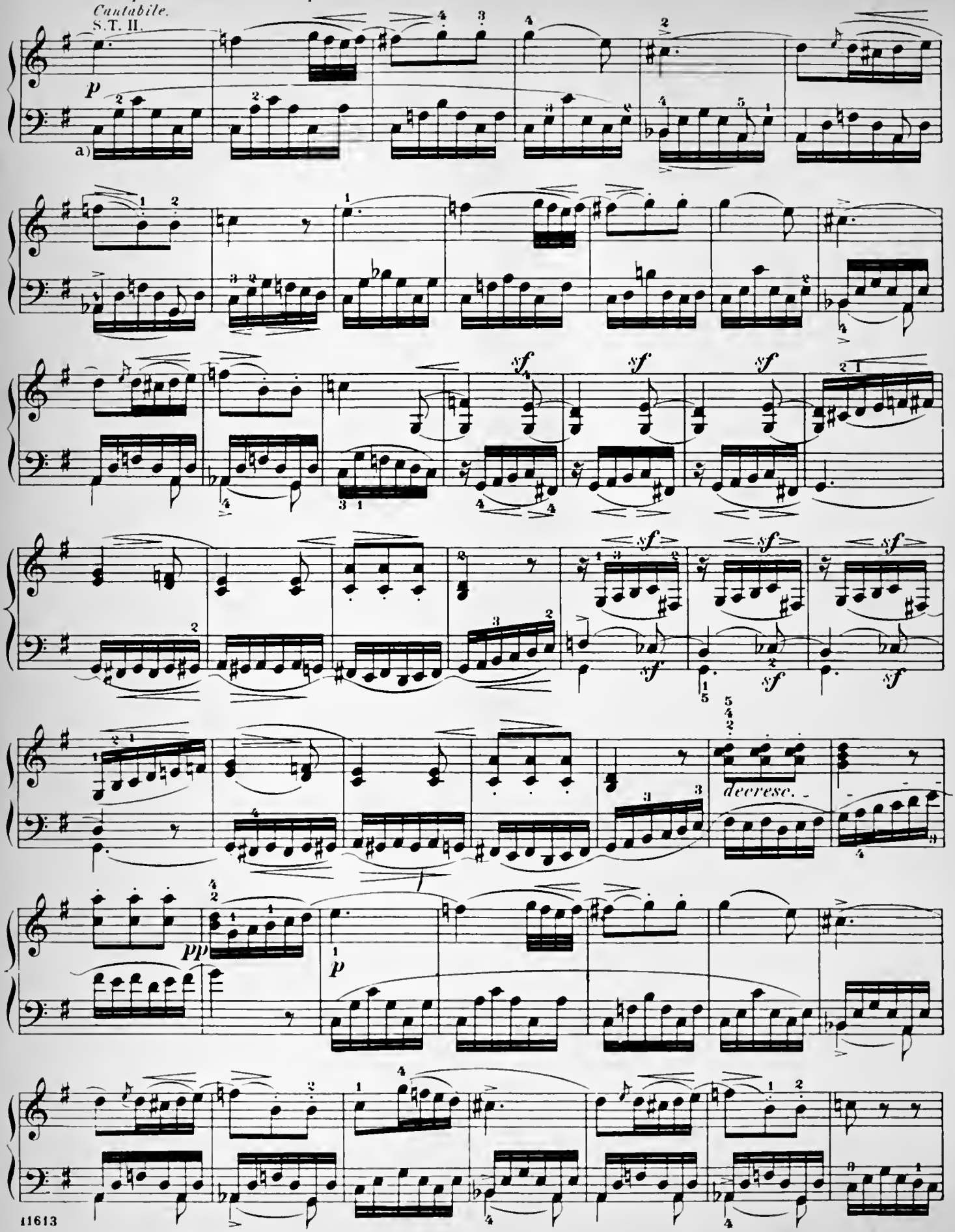


but not:

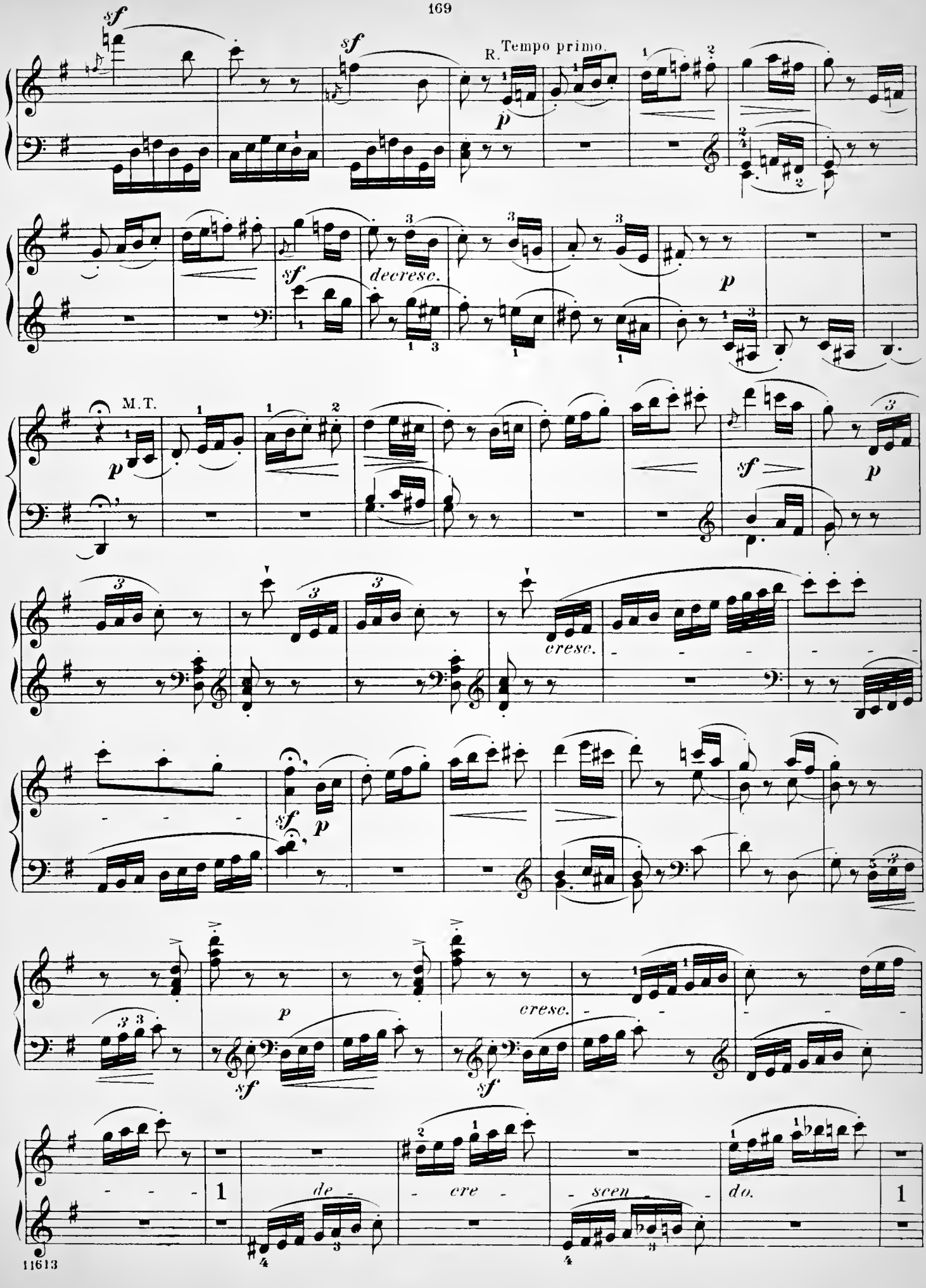
and not:

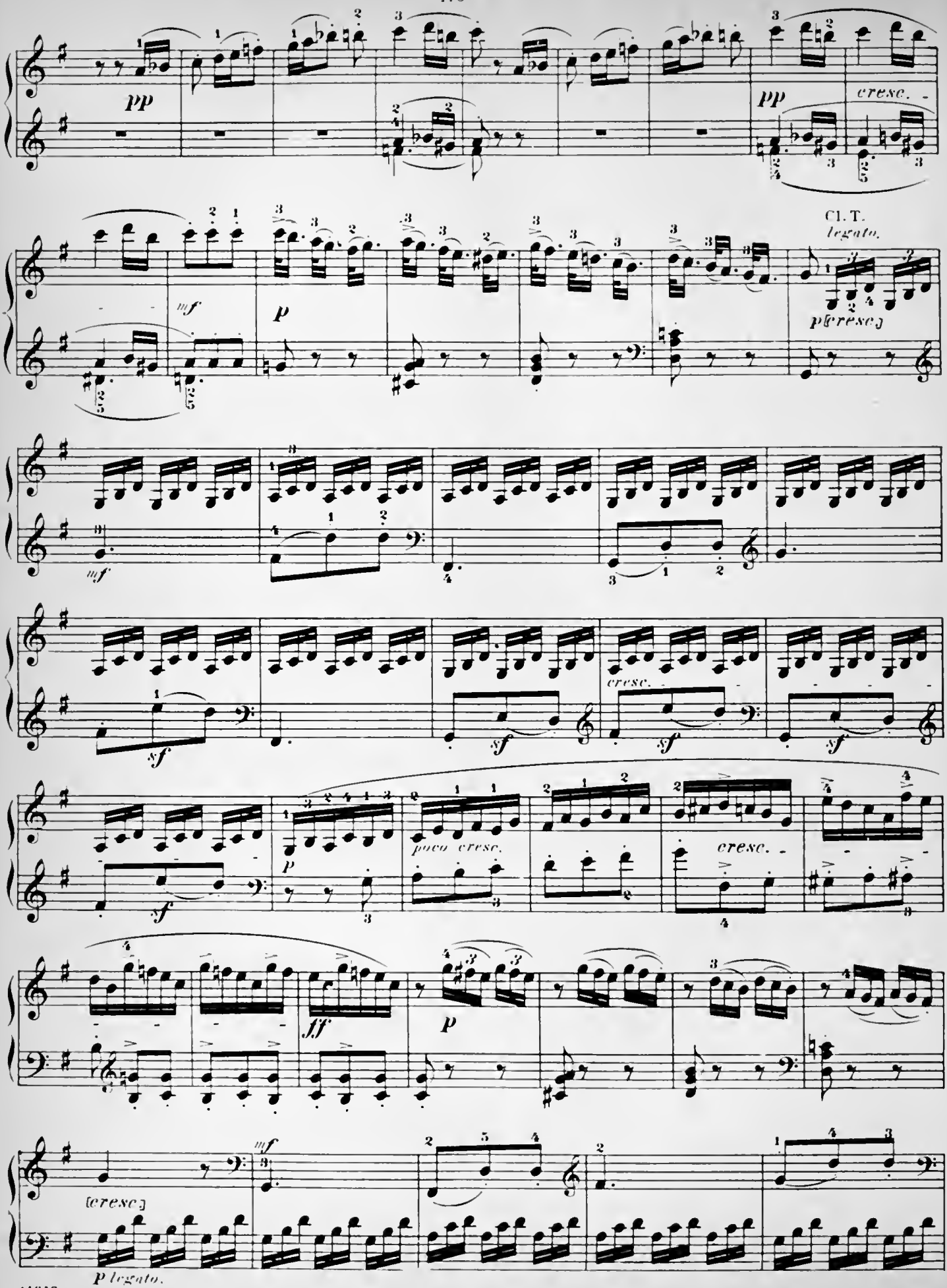

f
p
pp
M.T.
1
p
sf
p
cresc.
sf
p
Tr.
p
sf
poco rit.
cresc.
sf
decre

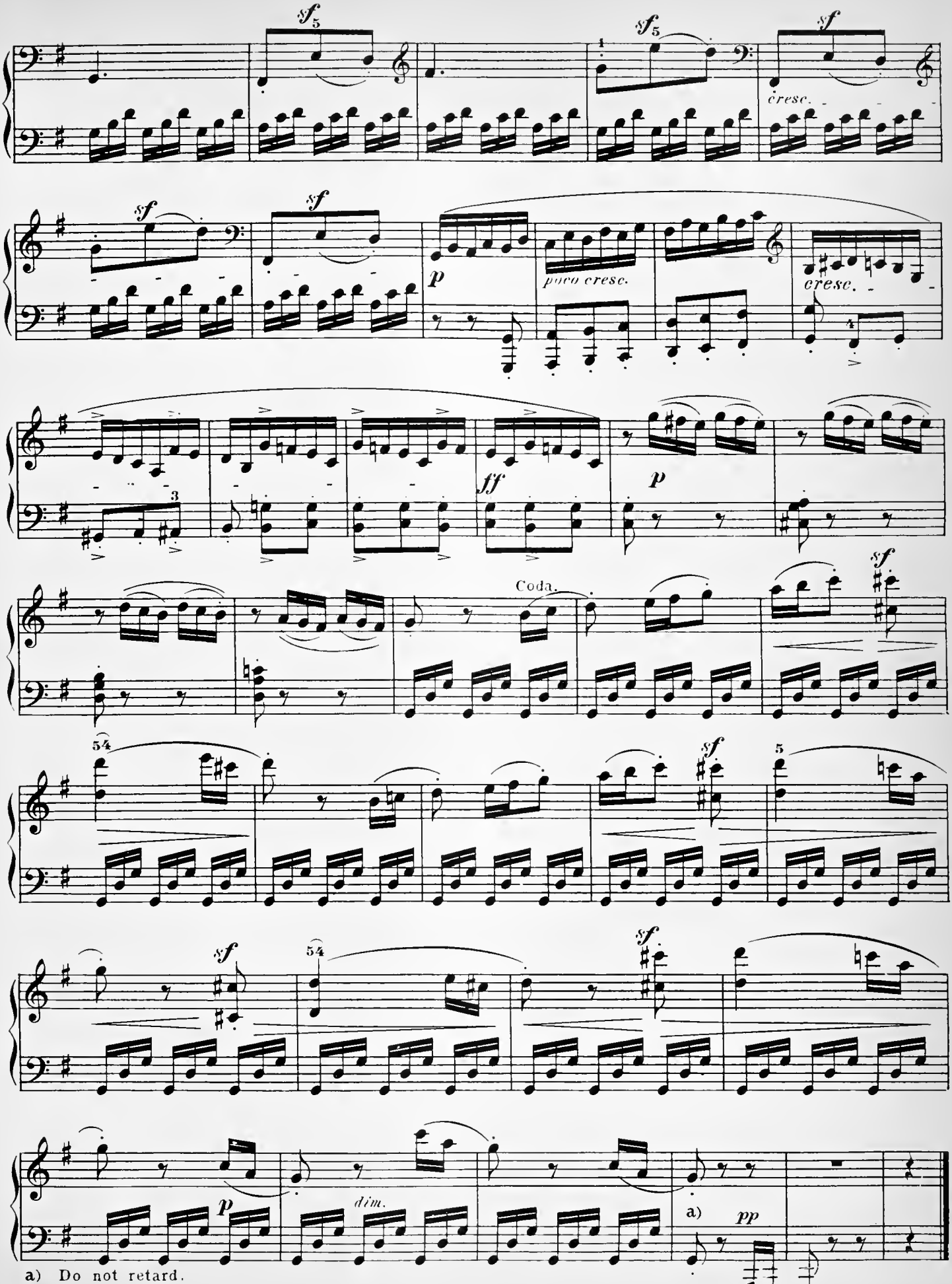
a tempo, ma meno mosso un pochettino. (♩. = 69.)
Cantabile.
S.T. II.



a) This mere accompaniment should be more subdued than the higher part; the later sustained notes should, to be sure, be somewhat emphasized, but always in subordination to the melody


sf
sf
R. Tempo primo.
p
sf
decrese.
p
M.T.
p
sf
p
cresc.
sf
p
p
cresc.
sf
sf
de - cre - scen - do.


pp
cresc.
pp
mf
p
Cl. T.
legato.
p [cresc.]
mf
sf
sf
cresc.
sf
sf
sf
p
poco cresc.
cresc.
ff
p
mf
[cresc.]
p legato.



a) Do not retard.