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A COLLECTION OF FAVORITE SONATAS

BY

L. VAN BEETHOVEN

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LUDWIG VAN BEETHOVEN

BEETHOVEN.

BY THEODORE PRESSER.

LUDWIG VAN BEETHOVEN was born at Bonn, December 16, 1770, and died March 26, 1827, at Vienna. He began his musical education at four years of age under his father's severe treatment, who appreciated the child's talent; but his extraordinary gifts were not developed until later on. His outh was a happy one. His father as well as his grandfather were professional musicians. In his home the wine cup brought, as it inevitably does, poverty nd unhappiness. At nine years of age the father gave the instruction over one Pfeiffer, a good musician but weak in character, whose harsh treatment of oung Beethoven is about all that is recorded of him. At eleven years, Neefe took harge of the boy's tuition and left a record of the boy's progress at this time. ccording to Neefe, Beethoven played "fluently Bach's Well-tempered Clavichord." o encourage him he had engraved nine variations on a march which Beethoven mposed at this time. He says: "The young genius deserves a subsidy, that he may avel. If he goes on he certainly will be a second Mozart."

At the age of twelve we find him occupying the post of organist. A year later was promoted to the position of *Maestro al Cembalo*, which was to assist at operaic rehearsals and play the piano at the performances. It is said that he was mbre and melancholy, and did not enter into the sports of those of his age. One ould not be misled by outward appearance and actions, which are greatly due to rrounding influences, but consider the inner worth of the man. The general pression is that Beethoven was rude, boisterous, and uncultivated. 'Tis true, his ne training did little to polish him, but his nature was robust, energetic, which ped over all barriers of court and social life, while deep down in his heart lurked tenderest feelings and warmest impulses. He was unfit for contact with the world by reason of his extraordinary endowments. His genius is something marvelous. He gave an impetus to music at which the world now stands amazed. His thoughts reach almost to the infinite. His creative mind has carried music almost beyond human conception.

His soul he breathes into his music, and it is there we must go to know what manner of man he is. His conduct to his fellow men must in a measure be overlooked. * * *

He remained in his native town, Bonn, until his twenty-second year. He was court musician with a yearly pension. His spare time was devoted to giving lessons to several families of the highest culture and refinement. In the society of these Beethoven was received as a child of the family. There he became acquainted with modern literature and the poets of his day. He refers to this period as the happiest of his life.

Before we allow him to depart from his parental roof I will speak of his EDUCATION, which certainly was secondary to his musical studies. Beethoven looked around to the other arts and sciences, was well informed on general topics, took a lively interest in politics, and also in the general concerns of humanity.

In the public schools he received a slight knowledge of Latin, drawing, and the elementary branches, and this was the extent of his school education. But what Beethoven did in study came from within; outside influence had little effect on such a nature. He spoke and wrote French fluently. He wrote English letters and would have learned to speak the language, he said, were it not for his deafness. The Italian language he could only read. He certainly must have acquired a good knowledge of Latin to write the Latin music for the Catholic Church. He

was an industrious reader. The classical writers of antiquity he knew as well as his own music. His library was not extensive, but select and well used. His conversation was full of sarcasm and wit; he never lacked in expressing what he wished in the clearest and most striking manner.

He possessed a deep religious nature, being brought up under the Catholic faith. His life was spotless. His refined sense of right and wrong and the natural purity of his heart kept his character unspotted, although exposed to strong seductive influences. In his walks in life as in his works he had an abomination for everything vulgar and impure. When he had given offense or was too hasty while out of humor, he in his calmer moments was willing to retract all wrong on his part. In fact, he was willing to beg pardon for more than he did wrong. His manner on occasions of peace-making was so very frank and open-hearted, that every vexation or insult was gladly passed by. He did much to aid charity with his concerts; a friend in trouble never appealed to him in vain. When offered pay for his services in assisting at a concert for benevolent purposes, he said, "Tell them, Beethoven never accepts anything where humanity is concerned."

The spirit of gratitude overflowed in his heart; even on his death-bed he requested that his thanks should be sent to several persons who had shown him favors. His letters show forth vividly his spiritual and moral nature. To his nephew he writes, "I wish I were only sure that the Sunday would be properly spent without me." In an unaffected way he writes to a friend, "To-day is Sunday, so I will quote something from the Bible: 'See that ye love one another.'" In another place he writes, "Nothing can be more sublime than to draw nearer to the Godhead than other men and diffuse here on earth these God-like rays among mortals."

He knew well that the excellency of the power was not with him, for in great humility he speaks of his own works thus: "What is all this compared to the grandest of all masters of harmony above?" When he was in his fifty-fourth year, he says, "I feel as though I had scarcely written more than a few notes."

In his twenty-second year he was sent to Vienna, at the expense of the Elector, for two years, with the specific purpose of perfecting himself in his theoretical studies under the great master, Haydn. He captivated every one with his wonderful powers and was delighted with his new surroundings. "Here will I stay and not return to Bonn, even though the Elector should cut off my pension." He soon gathered around him a host of admirers and friends. In Vienna he was thrown into the society of noblemen. The princes and princesses, and, in fact, the imperial family, indulged his eccentricities to the greatest degree. He said in sport, "The princes up there are on the point of placing a glass shade over me, so that no unworthy person might touch me or breathe upon me." The Archduke, with some other noblemen, gave him a pension and a home in the castle, and while there the Duke told his servants, "If any of you hear my bell at the same time as Beethoven's, go answer his first and then come to me."

His character is forcibly shown in his manner toward those superior in rank and station in life. He utterly ignored all superiority which arises from wealth, position, and birth. The worth of the man was all he considered. He feared no man; lifted his hat to no prince or potentate. All court etiquette imposed on those under the royal patronage was waived in Beethoven's case. His name was a password for which everything must give way.

His fame spread all over the civilized world, and during his life he enjoyed the renown of his works. He felt his worth, he was conscious of his power, and seemed to live in a more exalted sphere than ordinary mortals.

It is natural that a man gifted as Beethoven should have his admirers and votaries among the fairer sex. He was never long without an attachment. He was possessed of an affectionate nature. His treatment and care of his nephew show his tender side. His love was pure, noble, and unselfish, devoid of all silly sentiment.

Beethoven never married, but we often find him yearning for domestic happiness. His most serious love affair was with Countess Guiletta, or Julia, called his "immortal beloved." She succeeded pretty well in making him miserably happy. Here is what he says: "I am now leading a somewhat more agreeable life, as of late I have been associating more with other people. You could scarcely believe what a sad and dreary life mine has been for the last two years; my defective hearing everywhere pursuing me like a spectre, making me fly from every one, and appear a misanthrope; and yet no one is in reality less so. This change has been wrought by a lovely, fascinating girl, who loves me and whom I love. Unluckily, she is not of my rank of life, and, indeed, at this time I can marry no one. I must bestir myself actively in the world. Had it not been for my deafness I would have traveled half way round the world, and this I must still do. For me there is no greater pleasure than to promote and pursue my art."

There are many anecdotes about Beethoven which have no authority whatever. Romances have been written with only a frail thread of historical fact. The following are given to show some peculiarity of his manner and are well authenticated, which I have translated from the original German source.

A Count made him a present of a fine horse, which he rode for a while regularly, and wondered why he did not always possess a horse; but he soon became so engrossed in composing that the horse was entirely forgotten. In fact, he forgot he ever had one, until a large bill for hay was presented to him, and the horse was immediately sold.

He had often as many as four different dwellings which he was paying rent for at the same time; he would even leave a lodging because the landlord was too excessively polite and bowed too low when he met him.

He was very awkward in everything but music. Nothing was safe in his hands. He played havoc with furniture, and wherever he went every fragile piece of furniture was carefully removed, for it was sure to be spoiled or broken if left in his room. How he ever managed to shave himself was a mystery. He always left deep cuts on his face, and it was impossible for him to ever learn to dance.

He received many presents in the shape of rings, snuff boxes, medals, etc., which, however, soon mysteriously disappeared.

His pupil Ries said: "If in playing to him I made a mistake in passages, or if I happened to strike a wrong note, he seldom said anything; but if I showed any lack of expression, or if I omitted a crescendo or a diminuendo, etc., or if I did not succeed in rendering the character of the piece, he became incensed. He said the former was chance, but the latter was the want of knowledge, of feeling, or of attention."

In his twenty-sixth year symptoms of a terrible malady showed themselves. The great composer was threatened with DEAFNESS. He carried the grief in his own heart long before he dared tell any one. Nothing more serious could happen to him. The ears, so capable of enjoying the tones of music, are thus closed untimely, inflicting the greatest agony on his after life, covering, as it were, with a mantle of black all the pleasing sounds of music. Beethoven became totally deaf, so that the thunder of the full orchestra was not audible to him, and he had to be turned around in the concert hall to see if not to hear the great enthusiasm his music created. It incapacitated him for conductor or performer. It drove him more from society and the outer world, into the inner world of art, in closer communion with the Muses. It made him doubly more eccentric. He treated his deafness as if he was responsible for it, or in the light of something disgraceful. His greatest works were composed after he was totally deaf. It is to his deafness we owe the greatness of his later works; he could then concentrate his powers without the alluring influence of the fascinating world. In mute melancholy he resigned himself to this incurable trouble. All conversation had to be carried on by writing, and he became very difficult to approach.

His nephew, who played an important part in the latter days of Beethoven, deserves mention. Briefly stated, the circumstances are as follows: After the death of Beethoven's brother Conrad, Beethoven desired to become guardian, protector and father to his son Carl. This was strongly objected to by the mother; the consequence was a tedious and aggravating lawsuit. The case was finally won by Beethoven, on the ground that he was the proper person to train the boy, the mother not having the best reputation and being in poor circumstances. He lavished all his love on the boy, indulged him in everything, cared for his most trivial wants,—the size of his boot, the cut of his coat, his food—going to housekeeping for his accommodation. All his uncle's love and kindness is wasted; the boy leads a bad life, is expelled from the University, and finally attempts suicide. This drives the good master almost to distraction. Instead of sweetening his old days, he fills his cup with bitterness. The master writes to him, "I shall still find some one to close my eyes." We know not how much this young rascal affected the works of the master. On the mind of genius every external influence leaves its impress and finds vent in the production. Every shade of feeling shows itself in the work. The cooks and servants kept Beethoven in a constant state of irritation. Here are a few items from his diary:—

January 31st.—Gave warning to the housekeeper to leave.
February 15th.—The kitchen-maid came.
March 8th.—The kitchen-maid gave a fortnight warning.
May 14th.—The housekeeper came.

And in this way it goes on throughout the year. No doubt the cook is responsible for many peculiar effects of some passages of his music. Instead of ascribing some hidden poetical meaning to a passage it were better to have written over it: This is the effect of a cold dinner or miserable soup.

HIS WORKS are quite numerous. He was a composer not only by nature, but by profession. He lived by his pen.

Beethoven had a noble and lofty idea of art, and he held to that idea with undying faithfulness. His earnestness, his purity of sentiment, his exalted idea of what art should be, gives him the name of being the greatest genius music has ever produced. His earlier works are tinged very much with the influence of Mozart. But later he marks out a way of his own. He never forgot that a Mozart preceded him and that another could follow him.

Oh! how great was Beethoven aside from his music. A life of toil, suffering, possessed of a pure and warm heart, a strong desire to do good to his fellow men, a noble and exalted idea of art and life. Zealous in upholding those ideas, what rays of pleasure he has sent into the heart of man!

Contents

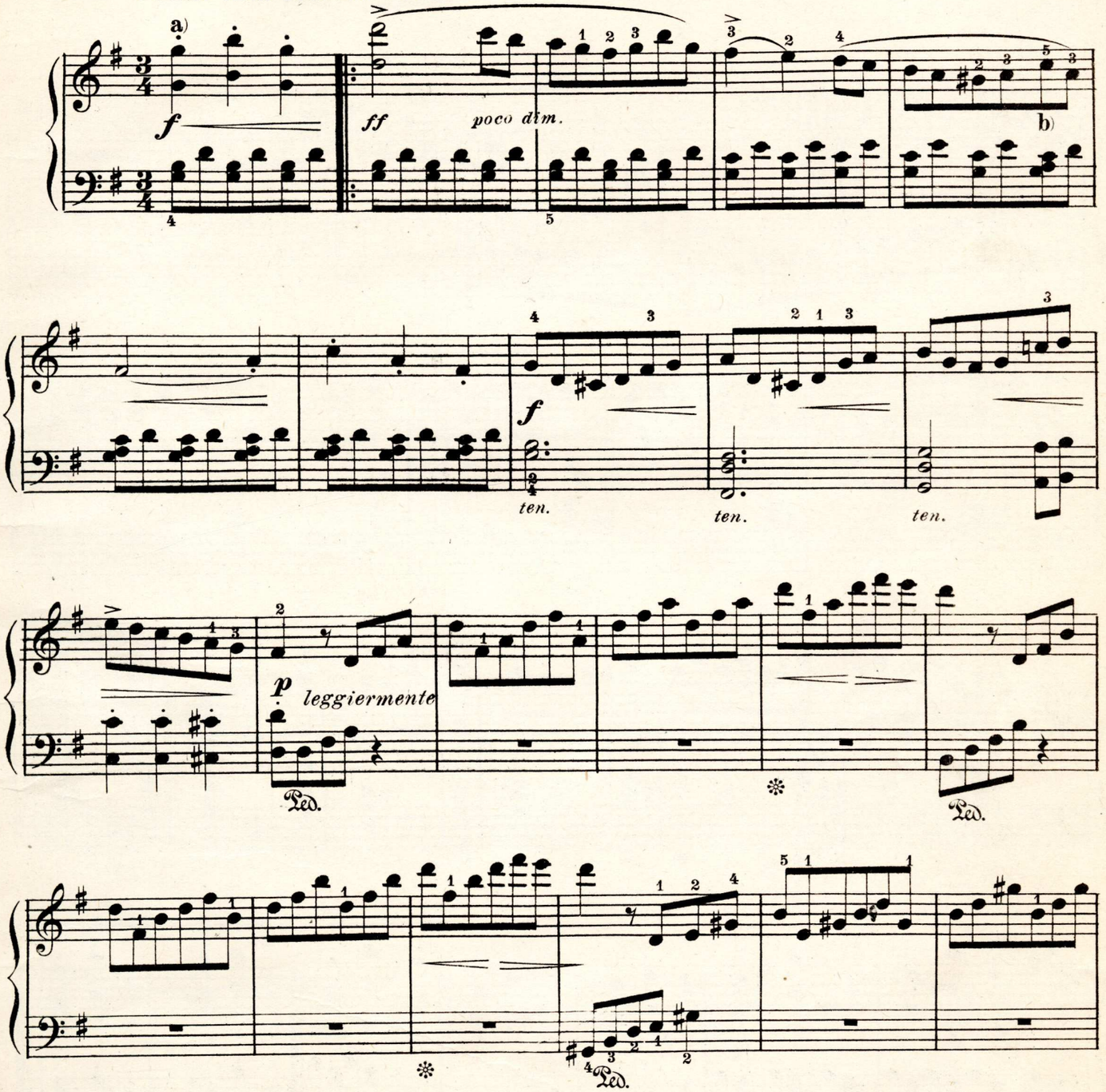
		Page
Op. 2, No. 1	Allegro	64
Op. 2, No. 2	Allegro vivace	114
Op. 10, No. 1	Allegro molto e con brio	82
Op. 10, No. 2	Allegro	50
Op. 13	Grave	96
Op. 14, No. 1	Allegro	38
Op. 14, No. 2	Allegro	20
Op. 26	Andante con Variazioni	192
Op. 27, No. 2	Adagio sostenuto	156
Op. 31, No. 2	Largo — Allegro	170
Op. 31, No. 3	Allegro	134
Op. 53	Allegro con brio	214
Op. 57	Allegro assai	250
Op. 79	Presto alla tedesca	7

SONATA
in G major

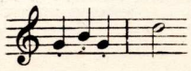
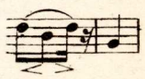
"COTTA EDITION"

L. von BEETHOVEN Op. 79

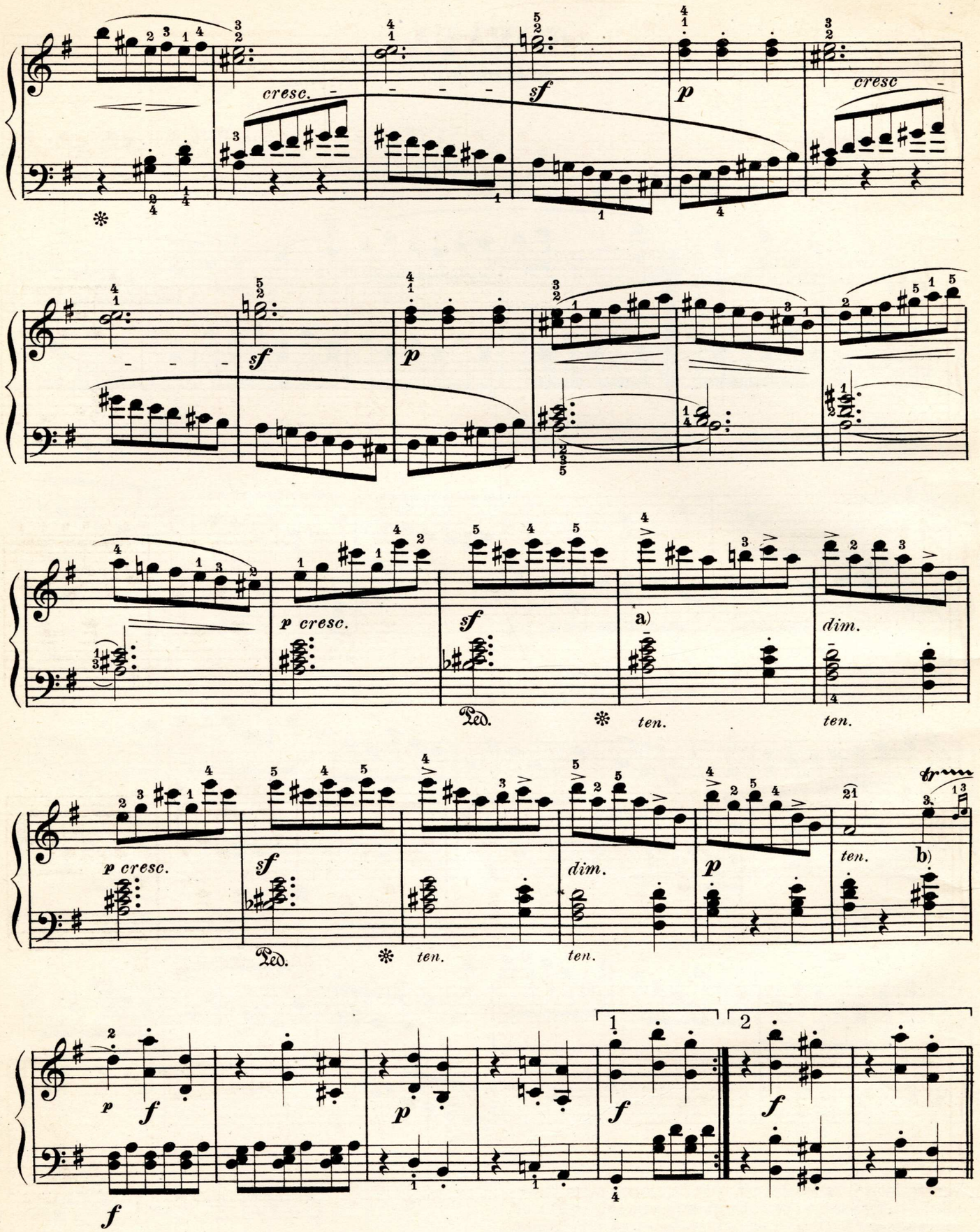
Presto alla tedesca M. M. 𝅗𝅥. = 88



a) It is interesting to observe, with how much more geniality, *i. e.*, masculine vigor (though without losing sight of gracefulness) Beethoven, when the humor took him, could turn to account the characteristic musical feature of life in Vienna (the "Ländler"), than Franz Schubert. The resemblance of this "alla tedesca" to the Intermezzo of the same name in the Grand String Quartet, Op. 130, is also remarkable.

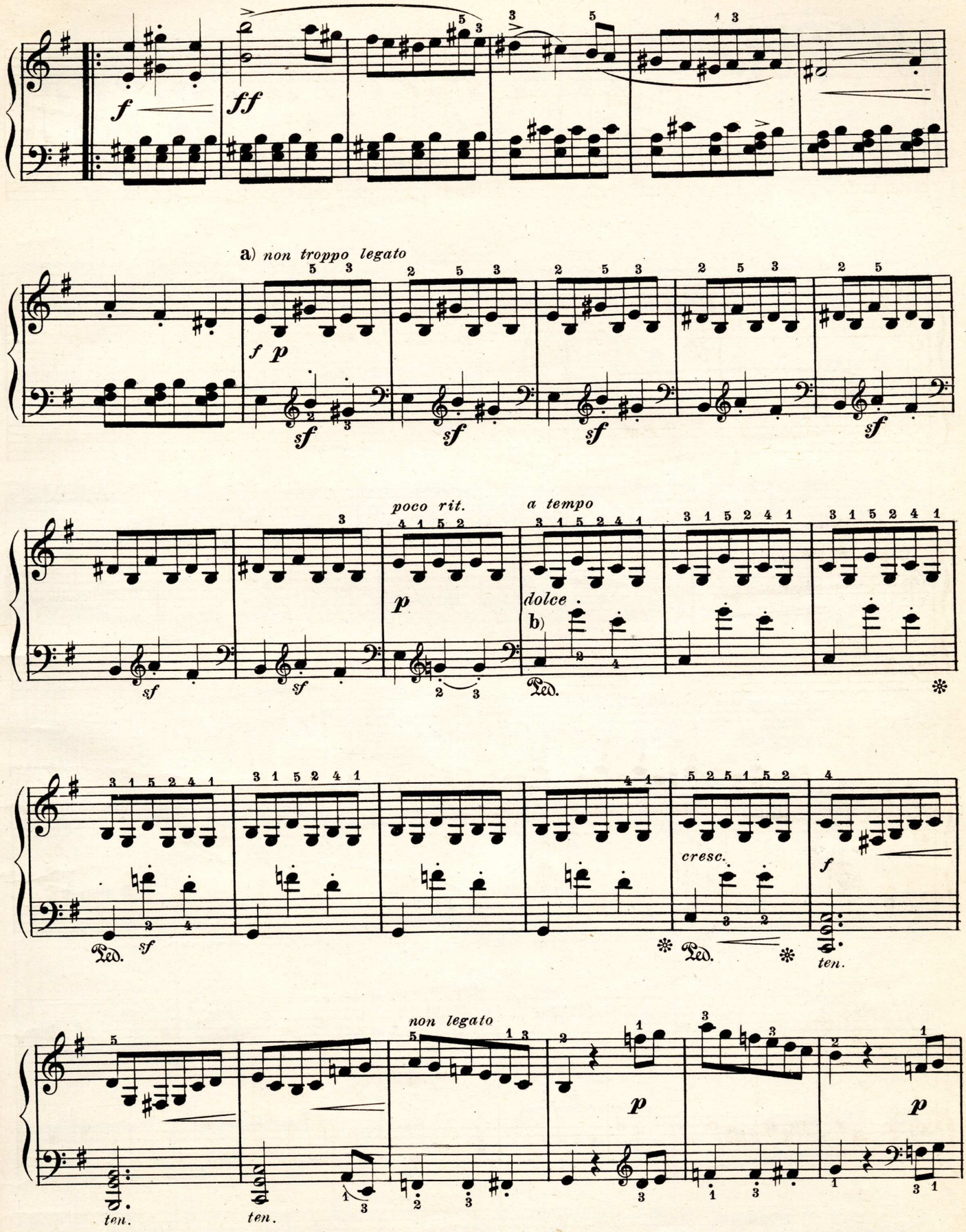
Compare — here,  Quartet, 

b) The left hand should avoid all useless time-beating, but should accentuate the *anticipation of the dominant harmony* on the third beat, which, as a peculiarity of Beethoven's *later style*, affords suffient proof that this Sonata is no "juvenile effort"

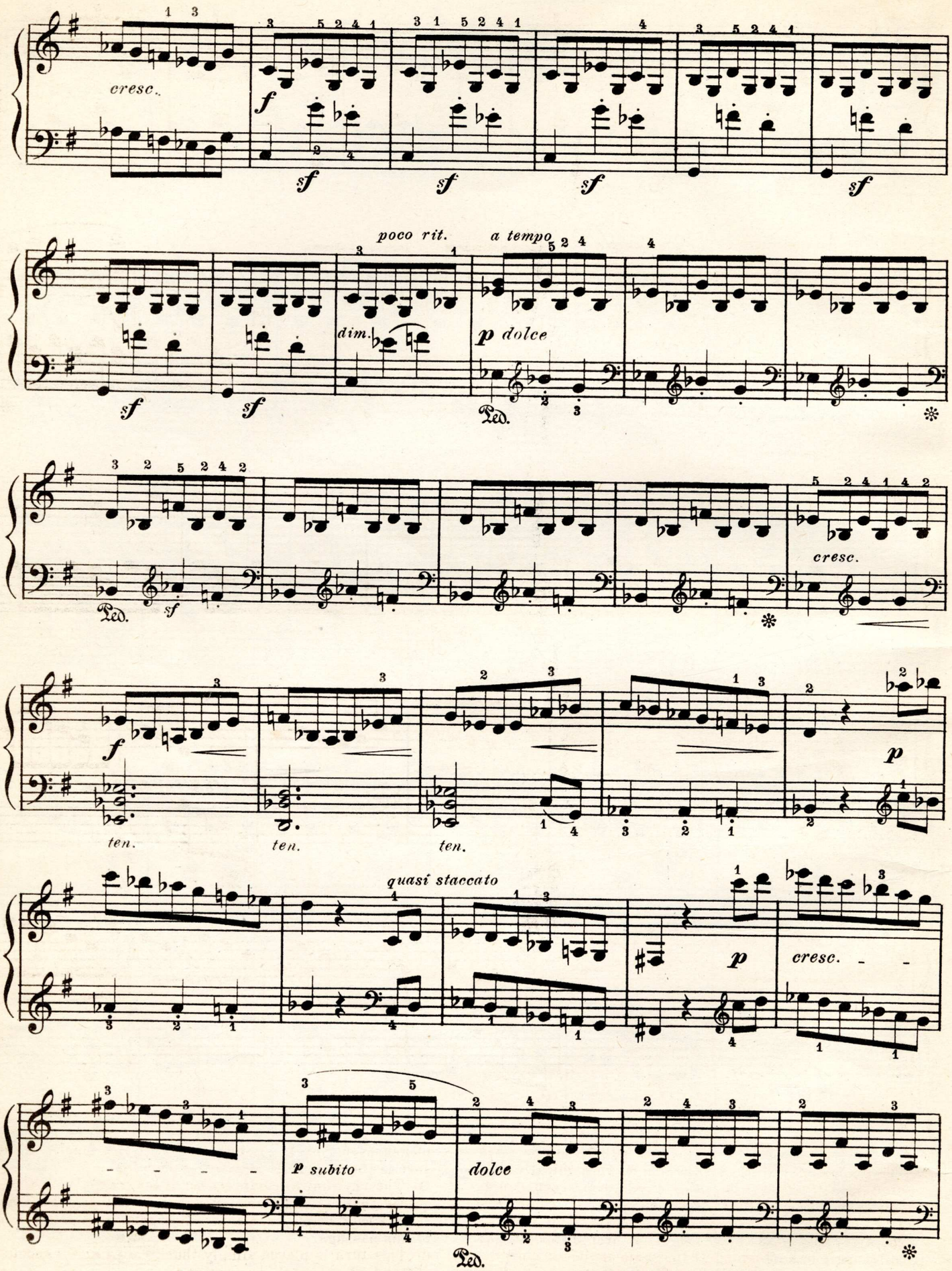


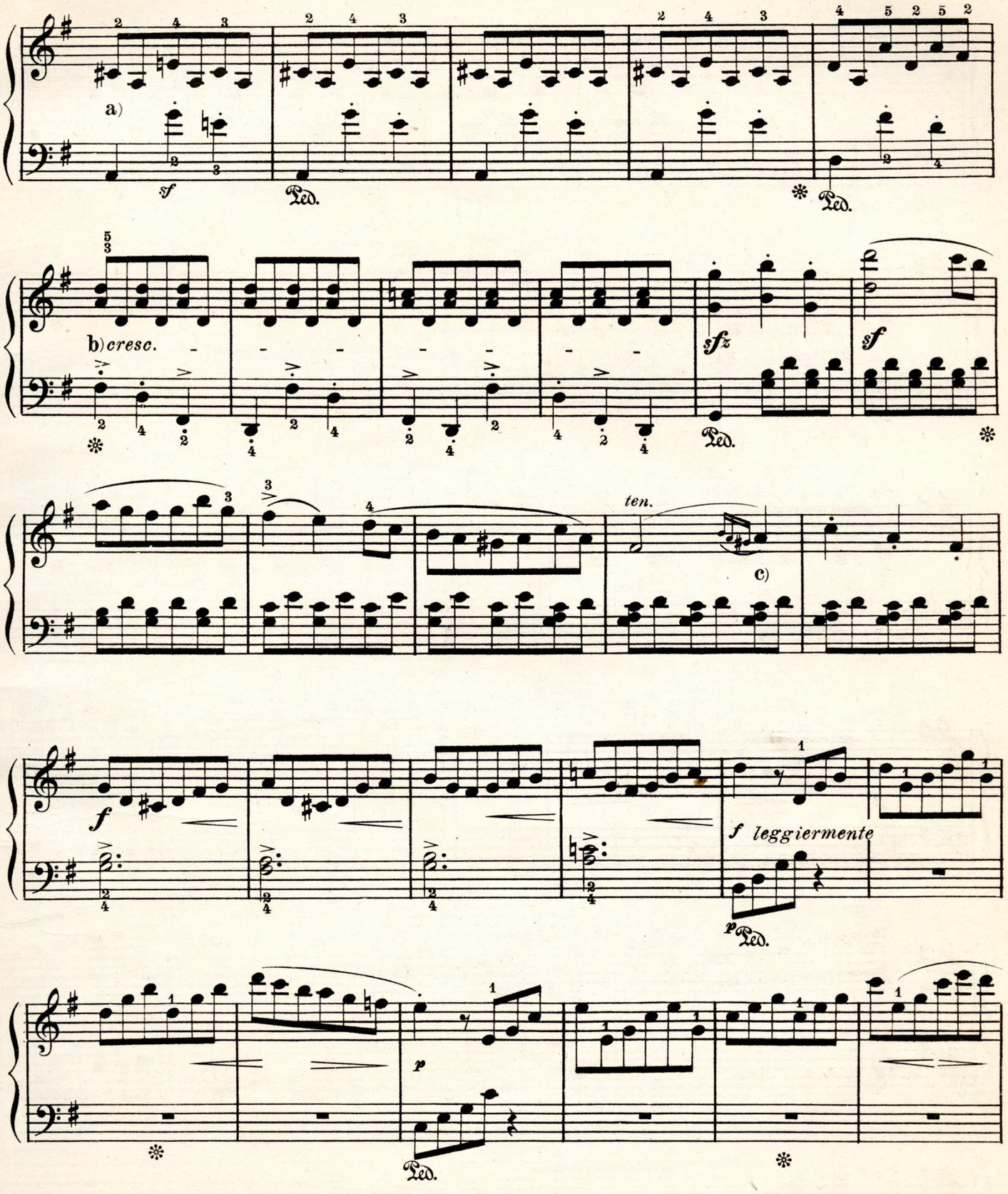
a) The lively waltz rhythm, implying a slight accent on the third quarter-note also, should be equally marked in both hands.

b) Play this trill thus:



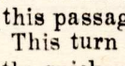
a) The seemingly awkward fingering here prescribed serves to stimulate the right hand to greater nimbleness, affording a fuller tone, and at
b) to guard against a collision with the fingers of the crossed left hand.

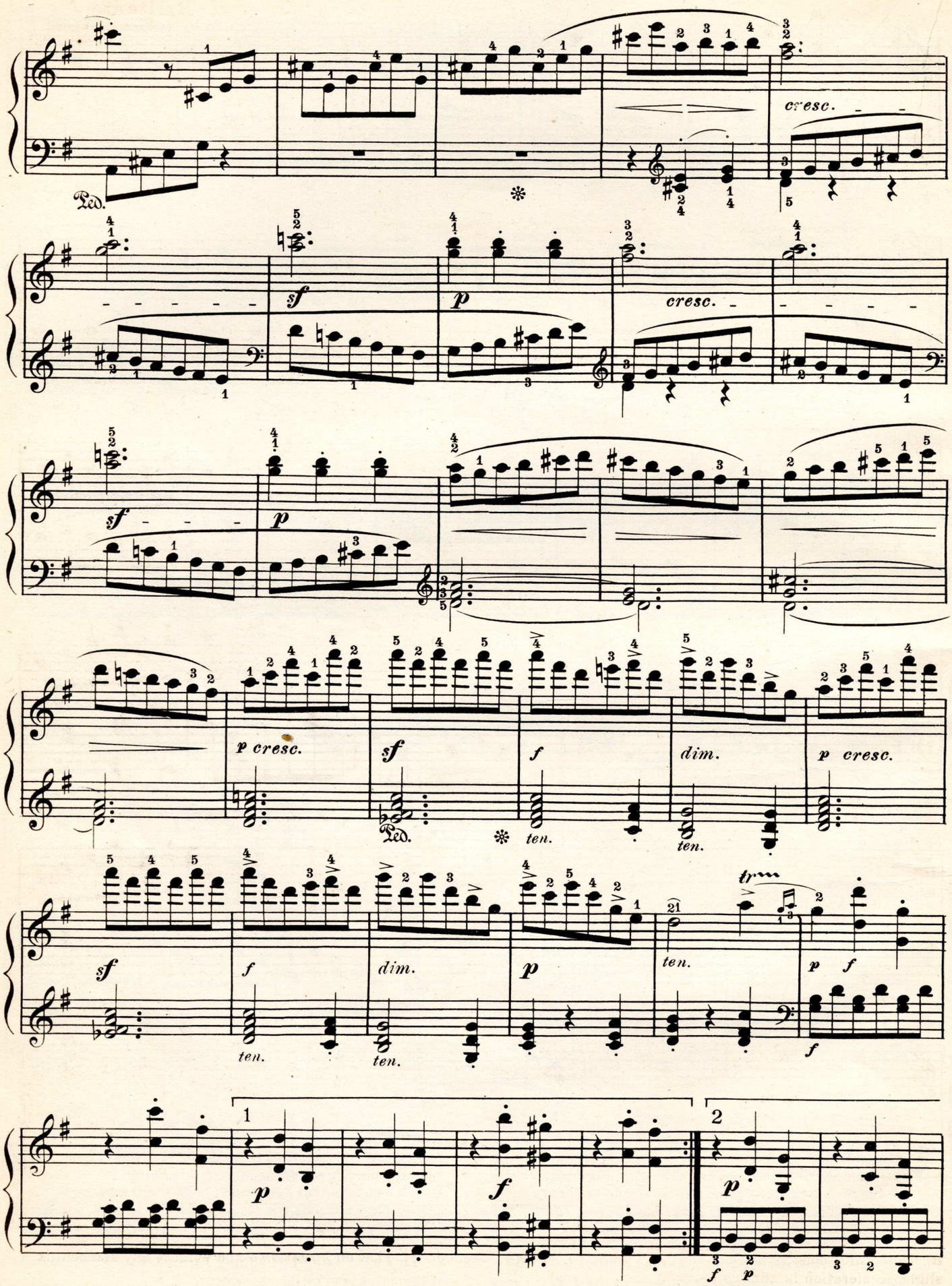

cresc.
sf
poco rit.
a tempo
dim.
p dolce
Ped.
cresc.
ten.
quasi staccato
p subito
dolce

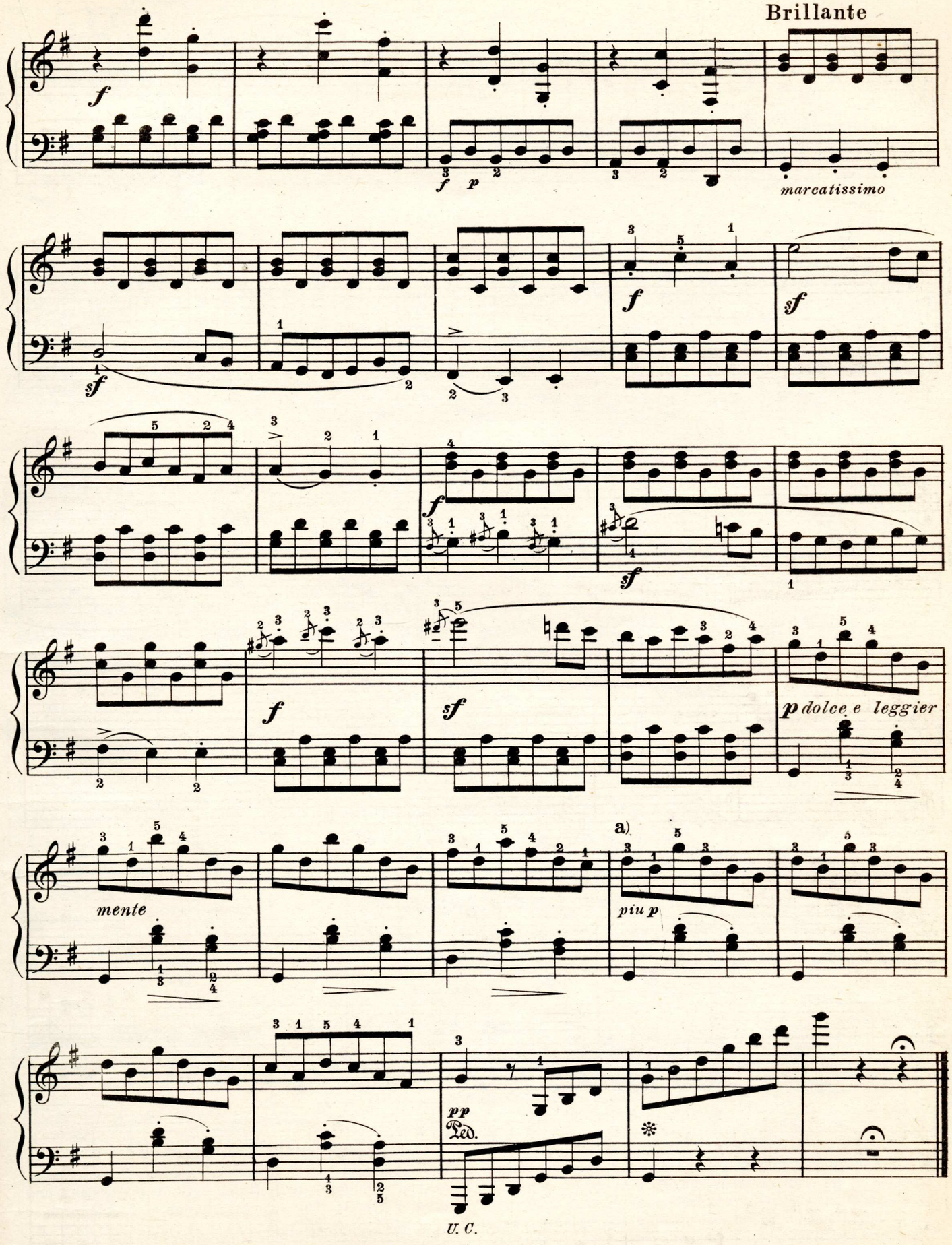


a) Here, as on the preceding page, the editor has presumed to give another shading – for the sake of rhythmically enlivening the four-measure period, whose frequent recurrence induces monotony. If the first three measures (Tonic) are played *piano*, the fourth measure (Dominant) may take an accent, to distinguish it from the first three measures of the closing phrase (Dominant): the same applies to the other case in which, employing the *sforzato* in the first three measures, and omitting it in the fourth, this fourth measure is thereby made negatively prominent.

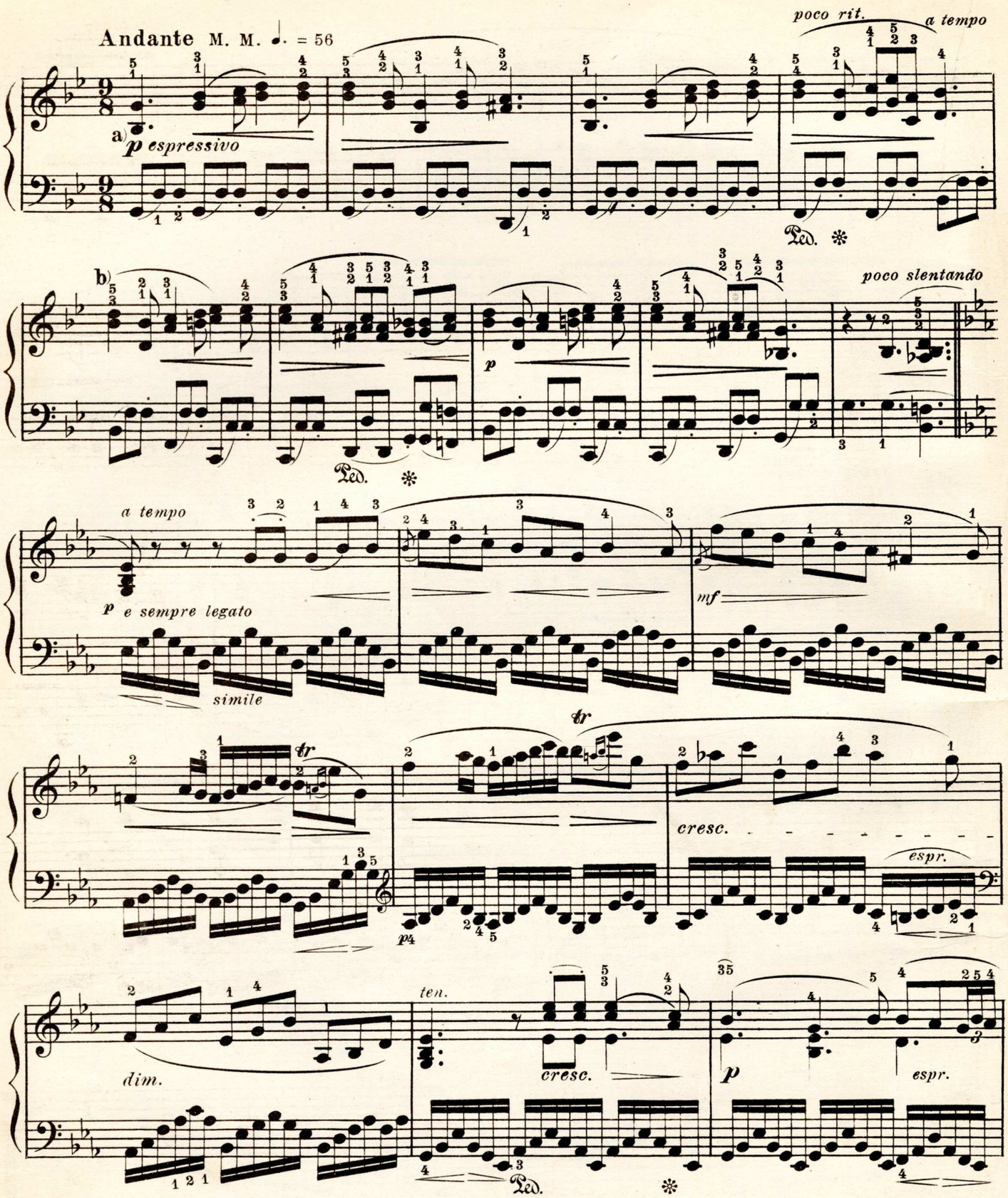
b) The rhythmical compression of the theme-motive requires, that not four $\frac{3}{4}$ measures, but, as it were, six $\frac{2}{4}$ measures should be played, which will impart great animation to this passage.

c) This turn is played simply thus:  on account of the quickness of the movement.

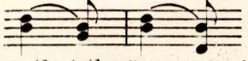
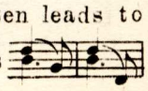

Ped.
cresc.
sf
p
cresc.
sf
p
p cresc.
sf
f
dim.
p cresc.
Ped.
ten.
ten.
sf
f
dim.
p
ten.
tr
p
f
ten.
ten.
f
1
2
p
f
p
f

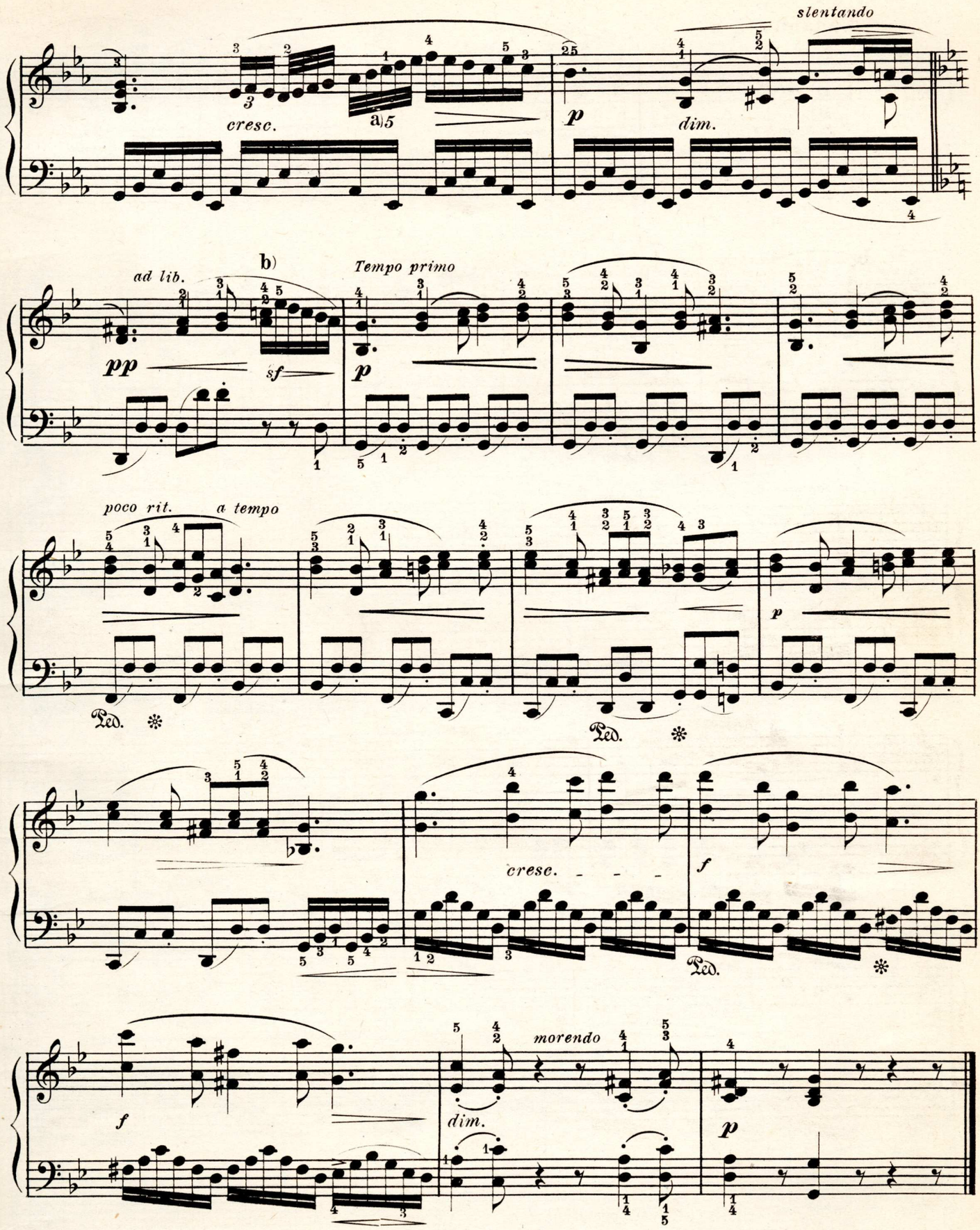


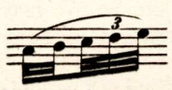
a) This waltz must, like the celebrated waltz in Weber's "Freischütz," flow on *pianissimo* and without any slackening; a slight acceleration is admissible.



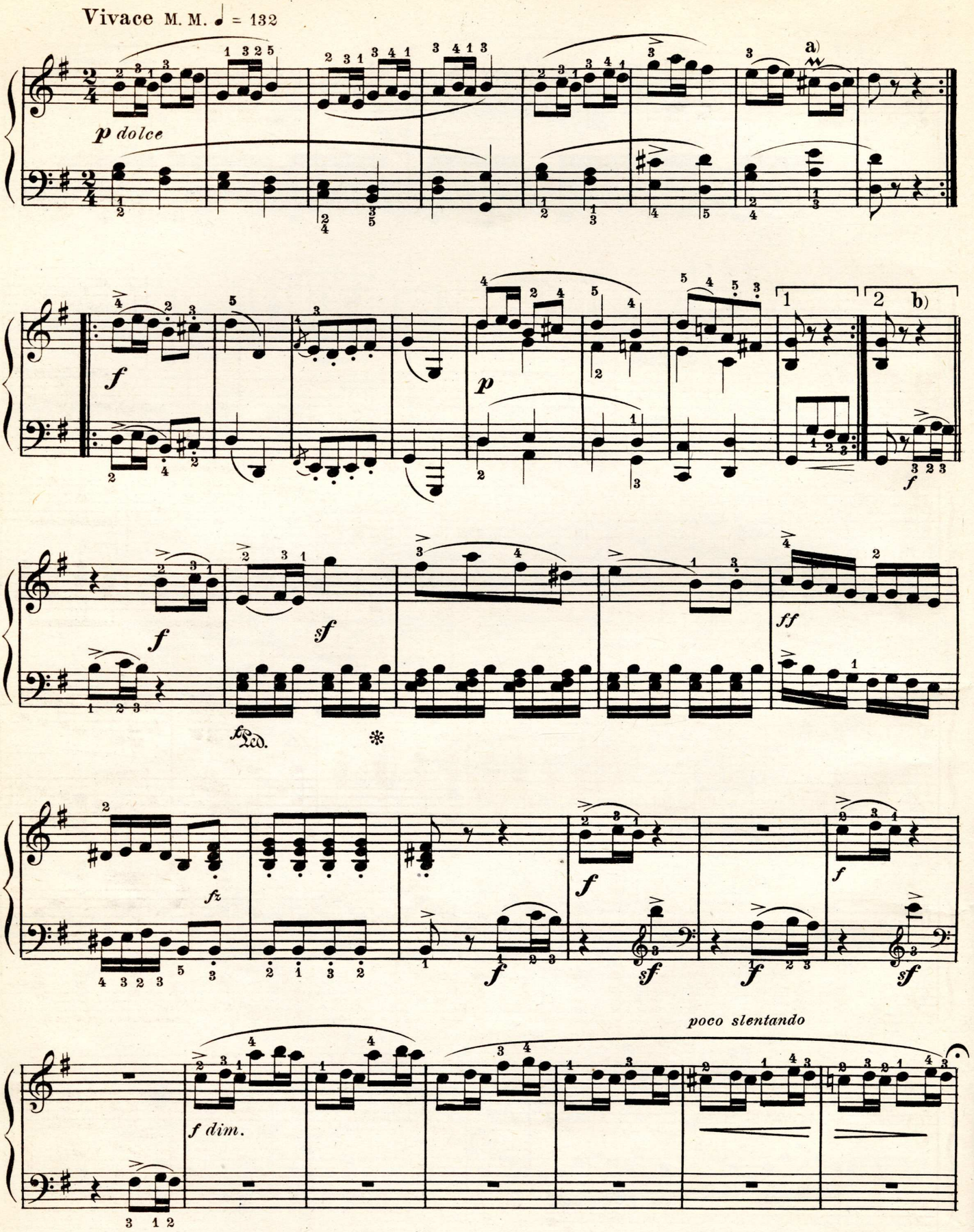
a) This movement may be regarded as the prototype of the modern "Songs without words," hardly any one of which surpasses it in originality and freshness. We may imagine the principal phrase preformed by wind instruments, as, Clarinets and Bassoon; one measure before the intermediate phrase, stringed instruments with mutes are added, whilst the cantilena is sustained alternately by the Oboe and Flute.

b) The profusion of the marks for fingering is justified by the experience that such seemingly easy pieces are not preformed with the requisite finish, until the player has found them difficult. The express change of finger in places like  is necessary for the particular reason that the "*vis interiæ*" of the fingers often leads to practical distortions of passages like the above, as 



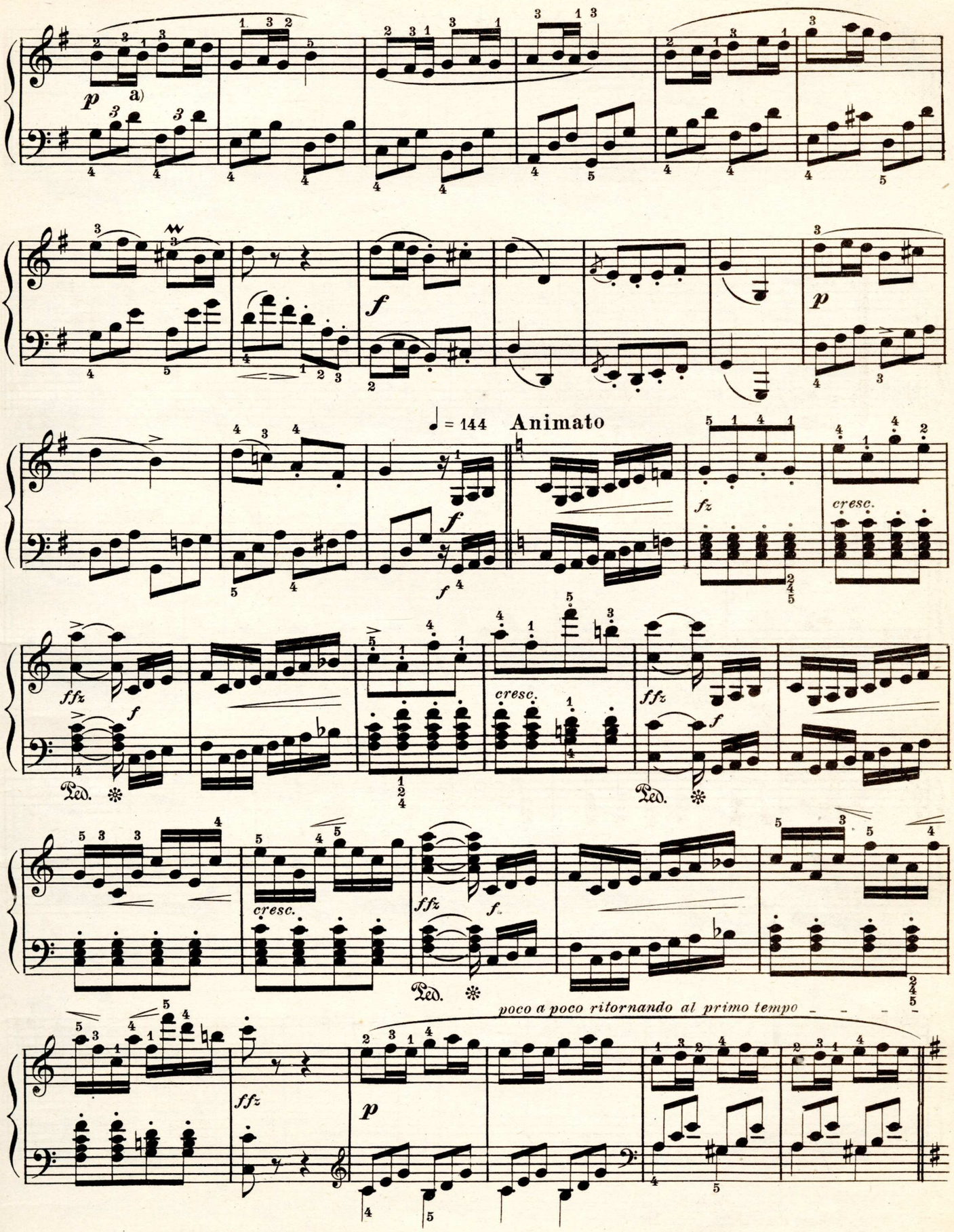
a) This quintuplet, as the run ascends *crescendo*, is to be played thus: 

b) The *sf* falls without doubt on the *second* 16th (E♭), not on the first (C/A), which would sound harsh and inelegant: though the abruptness of the *sf* must be lessened by a previous *crescendo* accompanied with a moderate slackening.

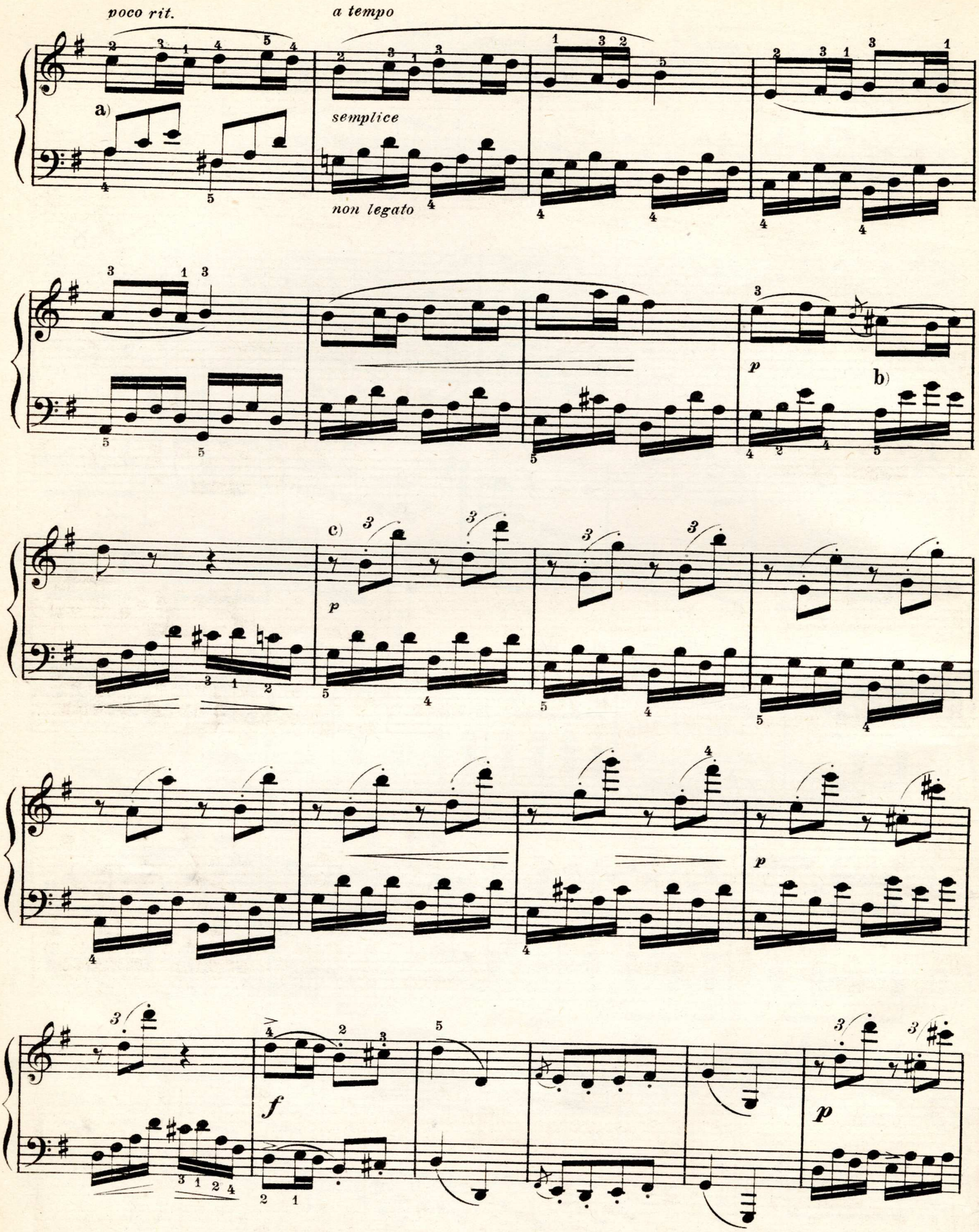


a) Play this beat thus:

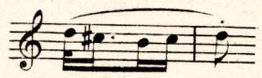
b) The editor divides this passage between the two hands, the right hand beginning:



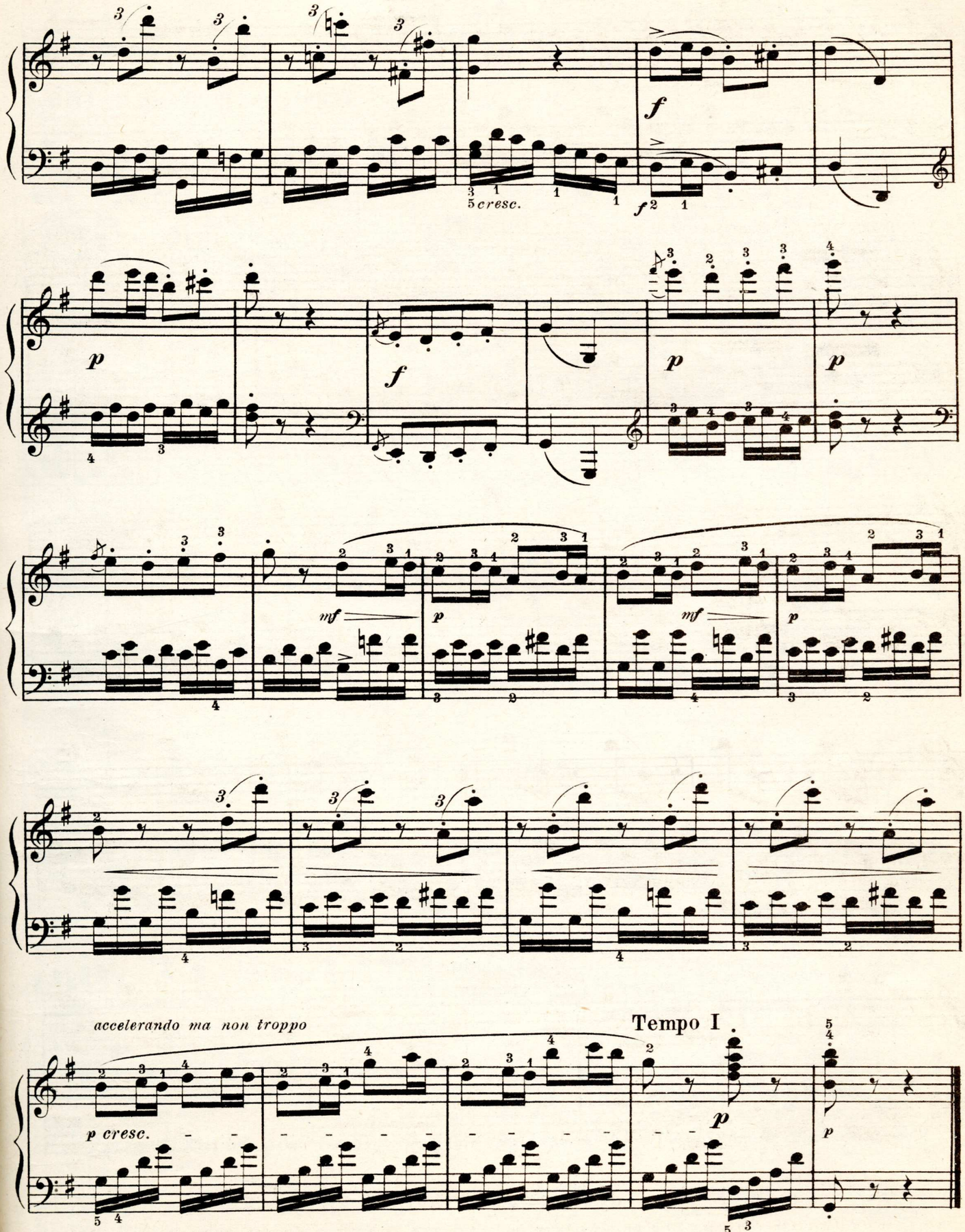
a) Every attempt to adapt the triplets of the accompaniment to the two-part rhythm (common time) of the melody with mathematical exactitude, will be in vain. Repeated separate practice of each hand will alone lead to the requisite independence.



a) This measure should take the character of an *interrogation*. The answer (the re-entrance of the theme) must follow with the utmost naivete.

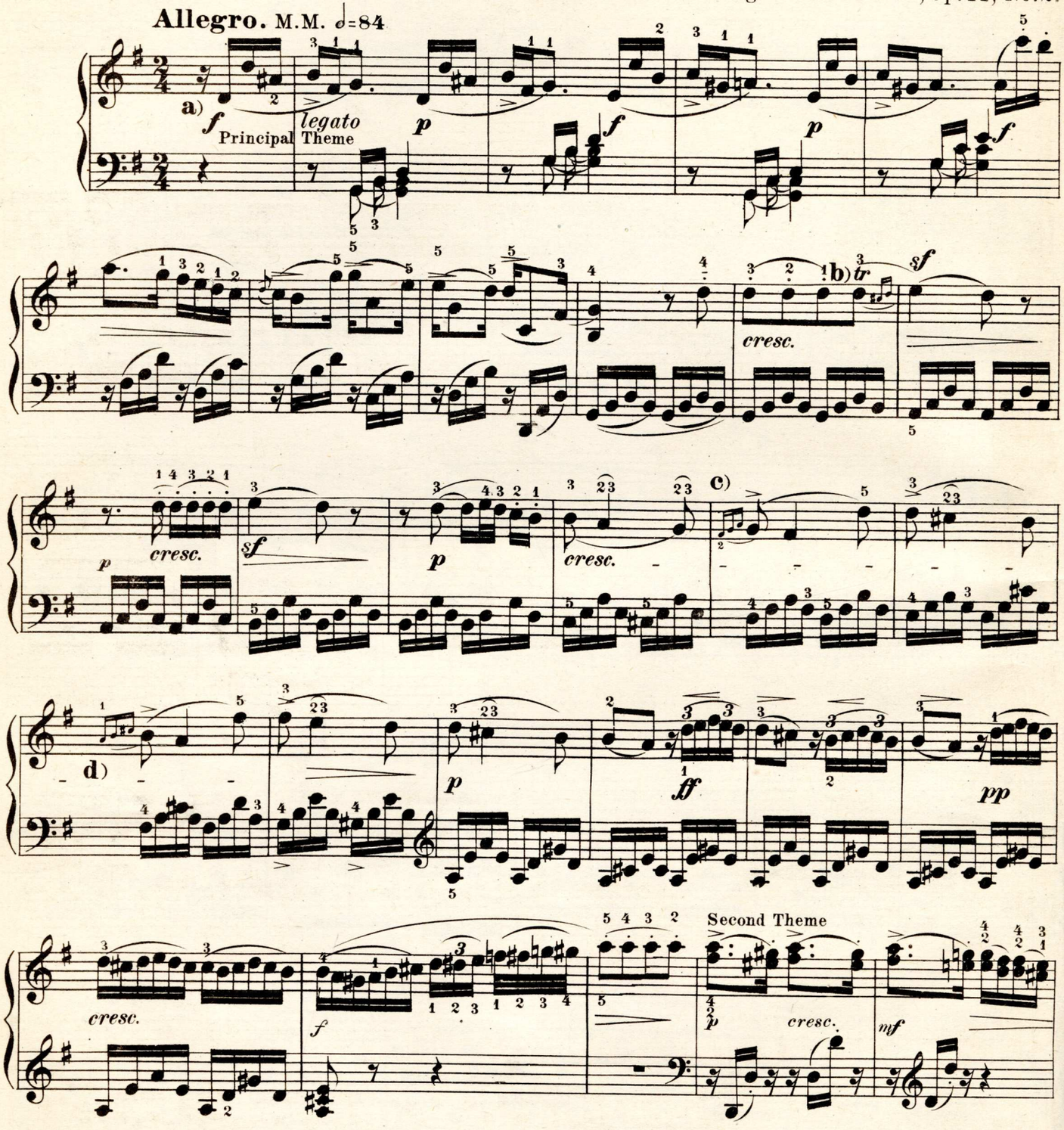
b) The short appoggiatura also must be merged into the *chief* note, thus:  *i. e.* strike the D simultaneously with A in the accompaniment.

c) Compare **a**, page 13.


cresc.
accelerando ma non troppo
Tempo I
p cresc.

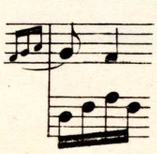
SONATA
in G major

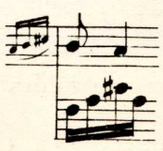
Ludwig van Beethoven, Op. 14, No. 2.

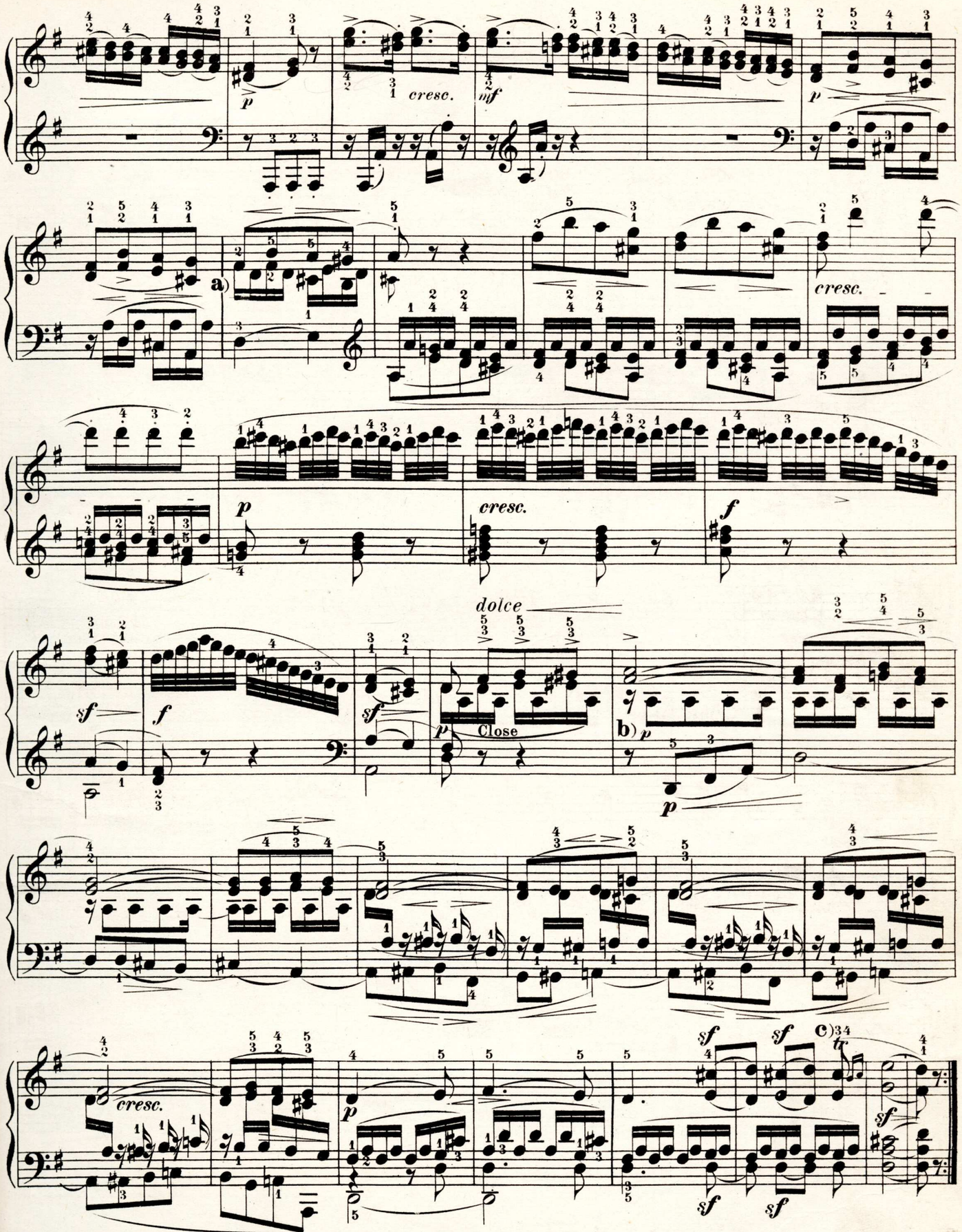


a) This movement should be played in a light, gay spirit, with loose wrist and flexible arm.

b)

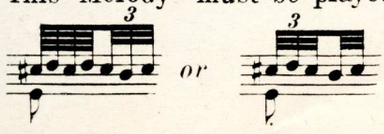
c) 

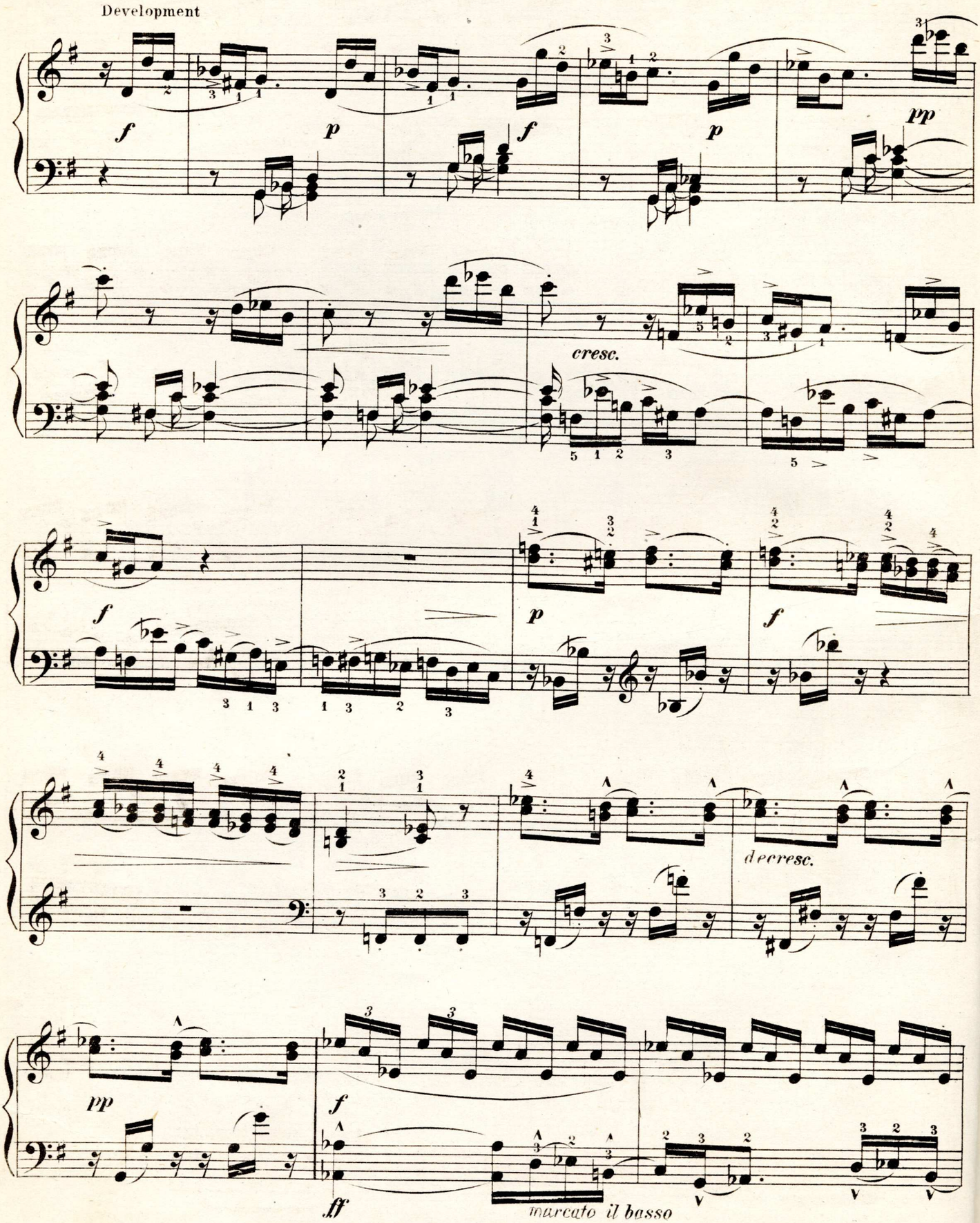
d) 

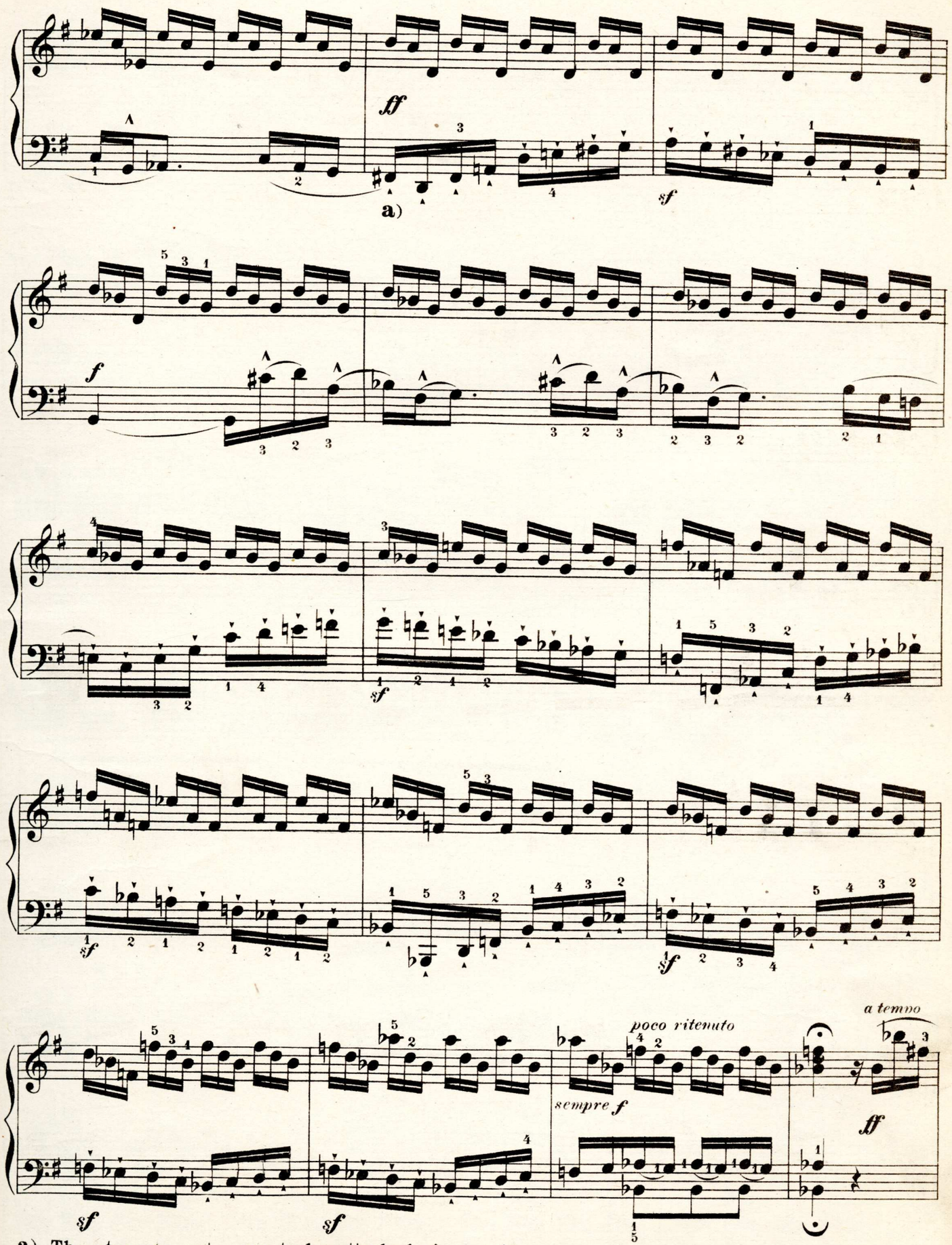


a) The inner voice to be kept subordinate.

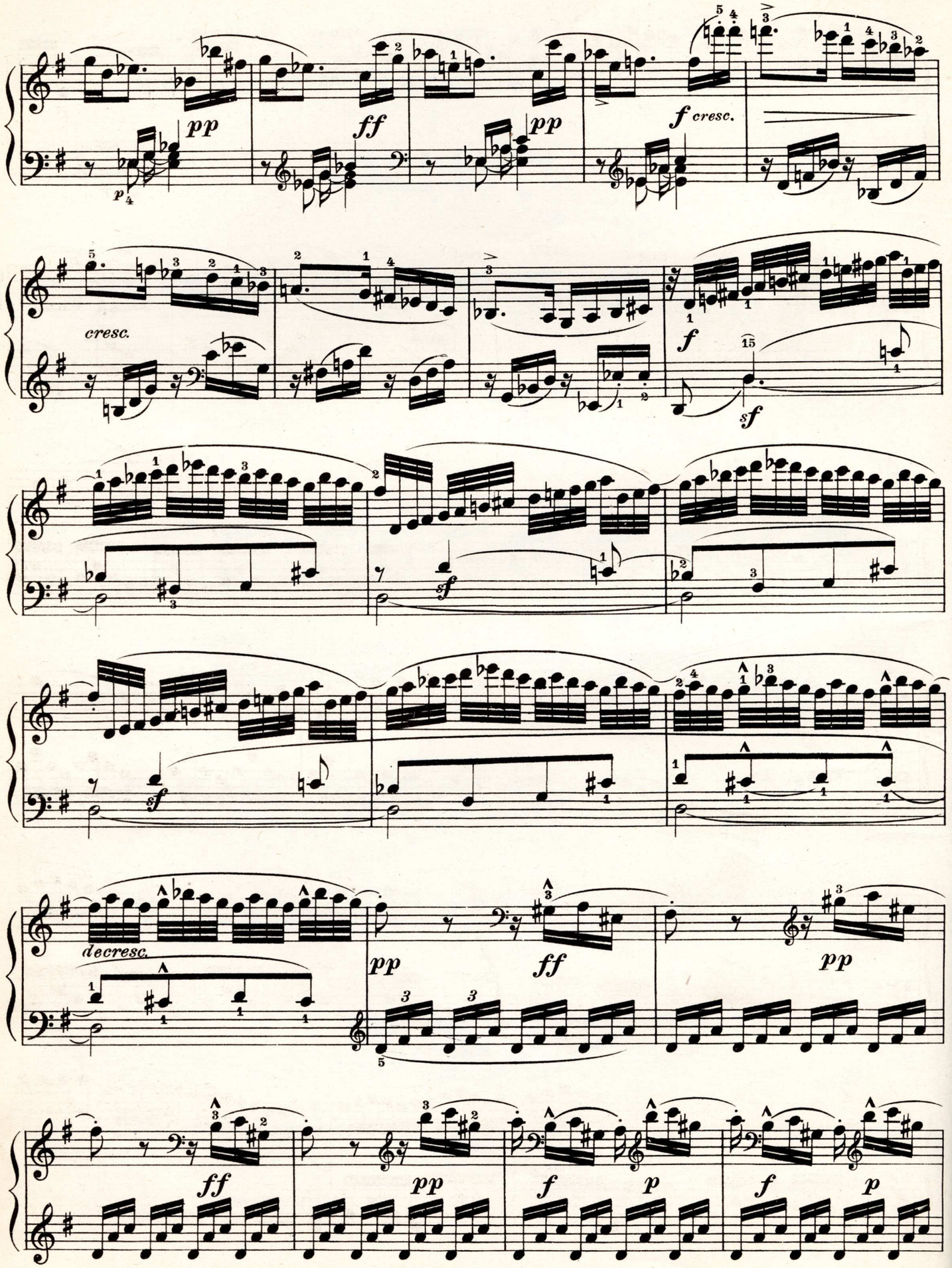
b) This Melody must be played legato, keeping the fingers upon the keys.

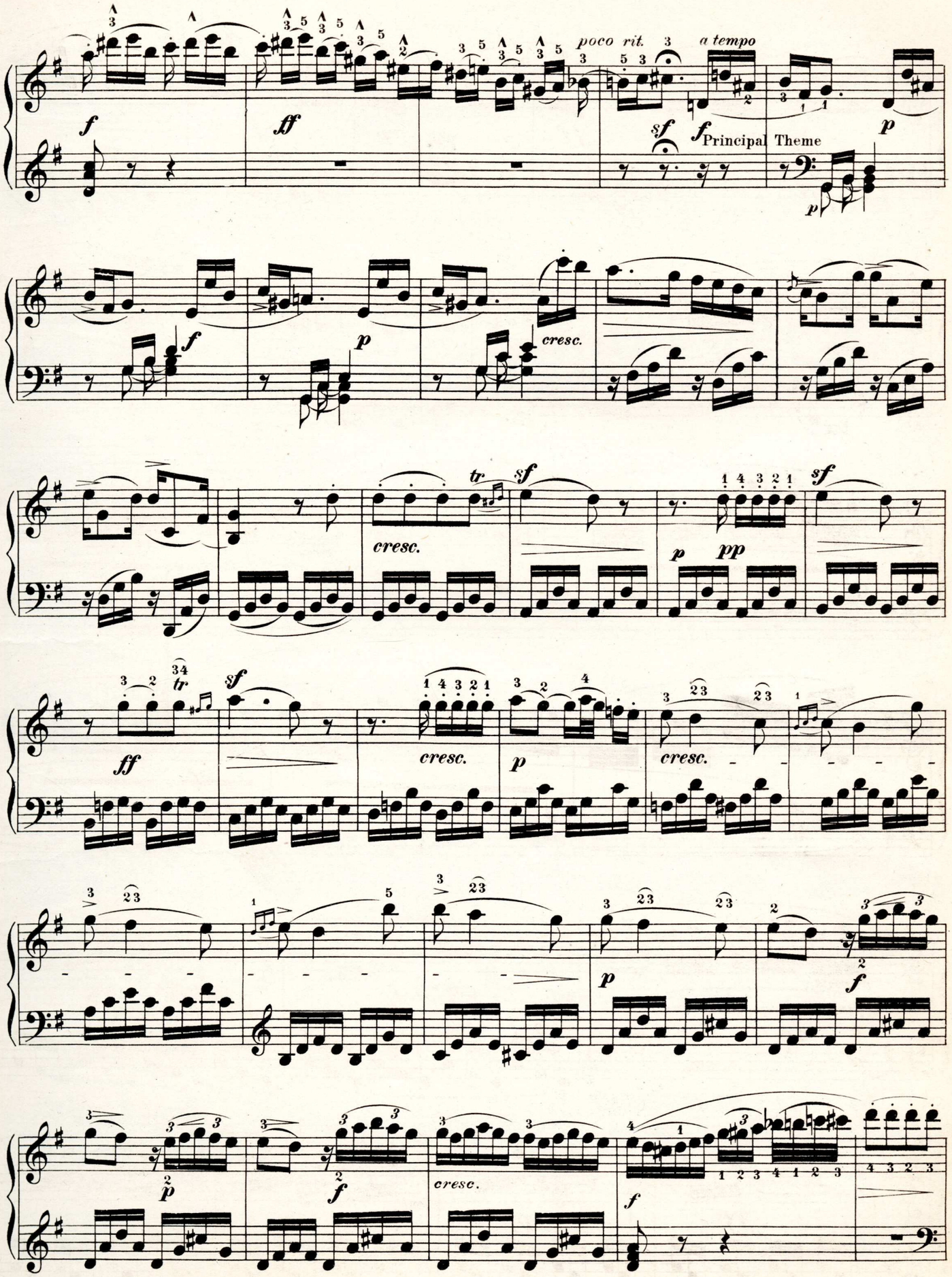
c)  or

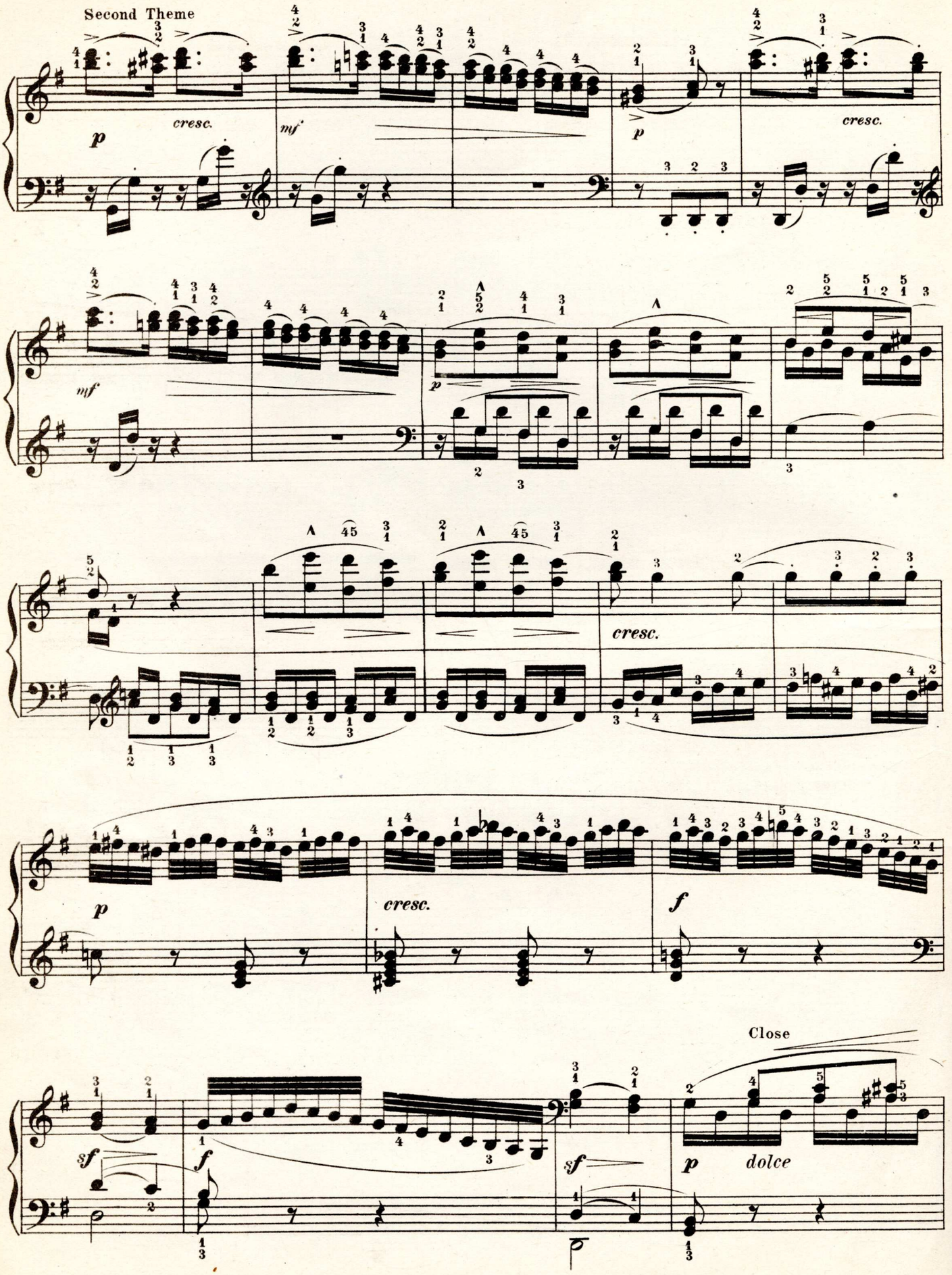

Development
f
p
f
p
pp
cresc.
f
p
f
decresc.
pp
f
ff
marcato il basso

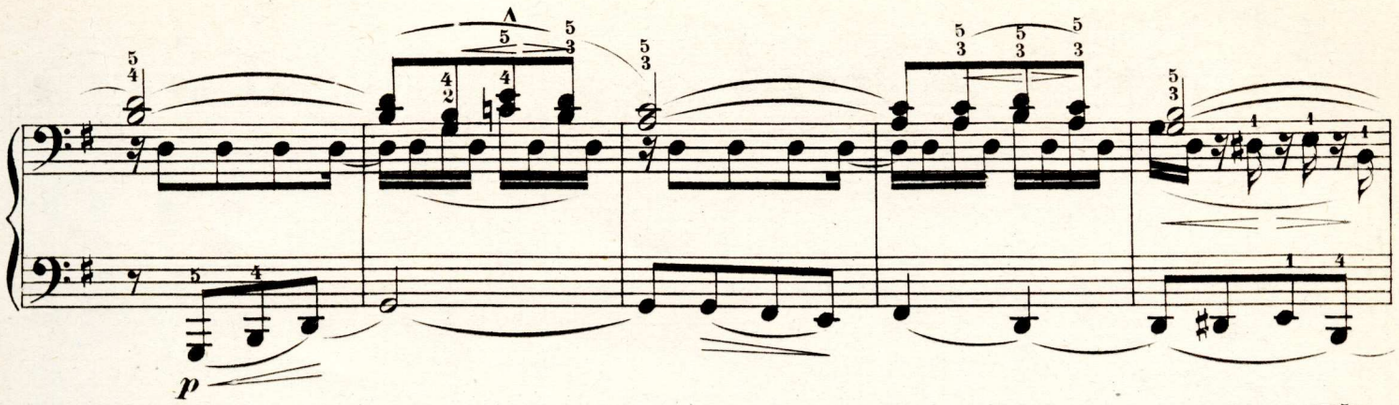


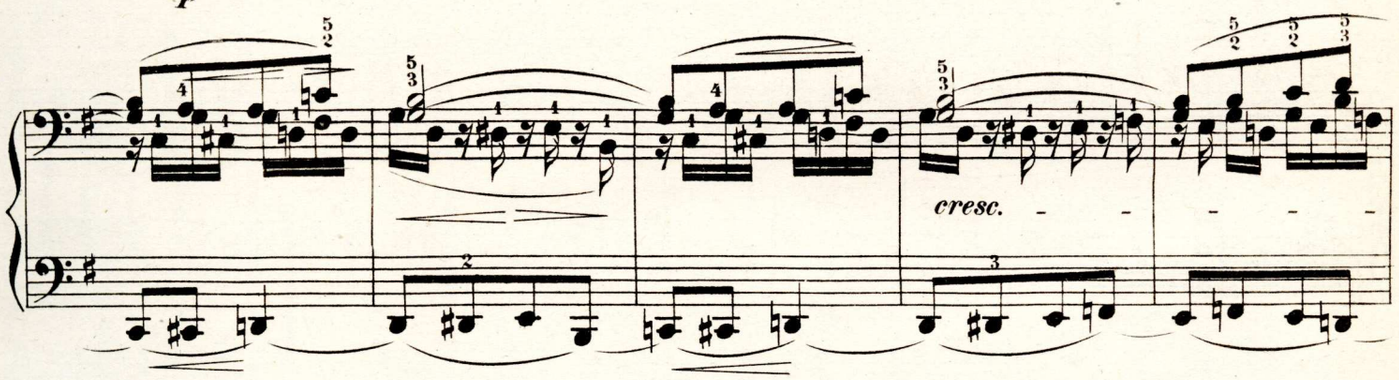
a) The staccato notes are to be attacked vigorously.

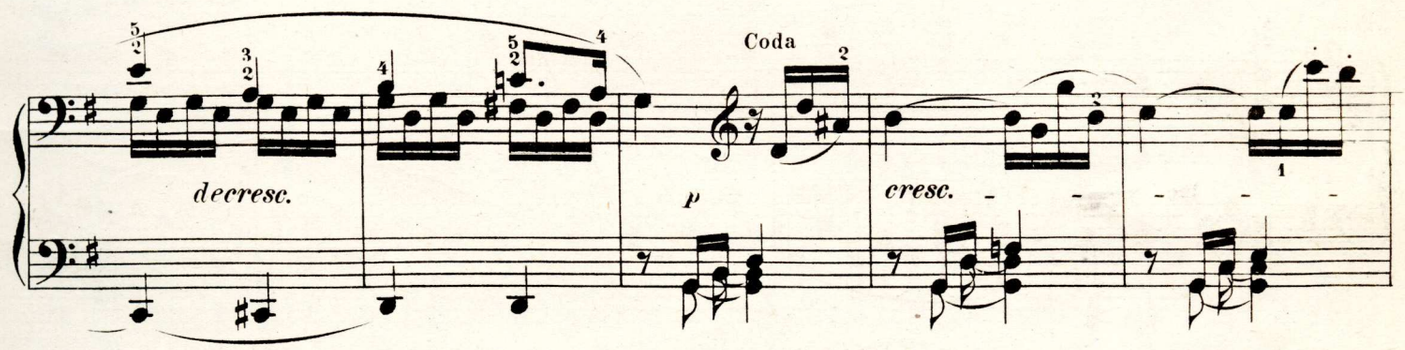

pp
ff
pp
f cresc.
cresc.
f
sf
sf
decresc.
pp
ff
pp
ff
pp
f
p
f
p

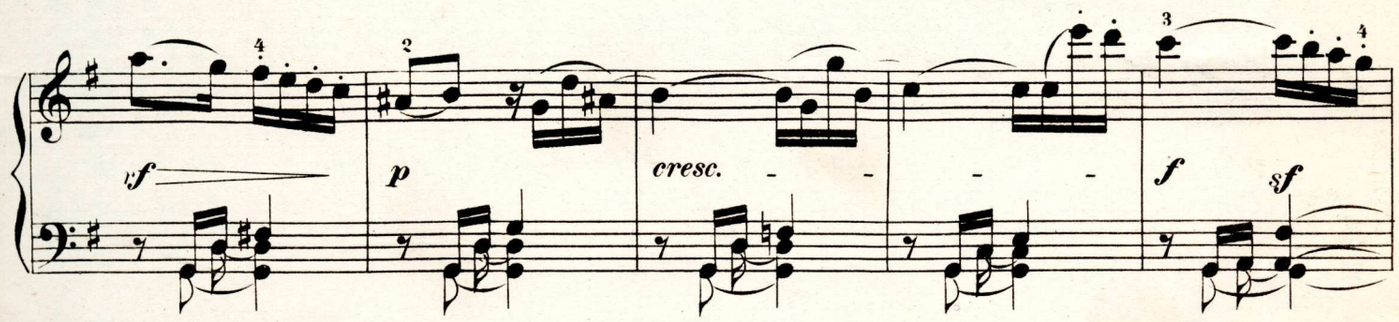

poco rit.
a tempo
Principal Theme
cresc.
tr

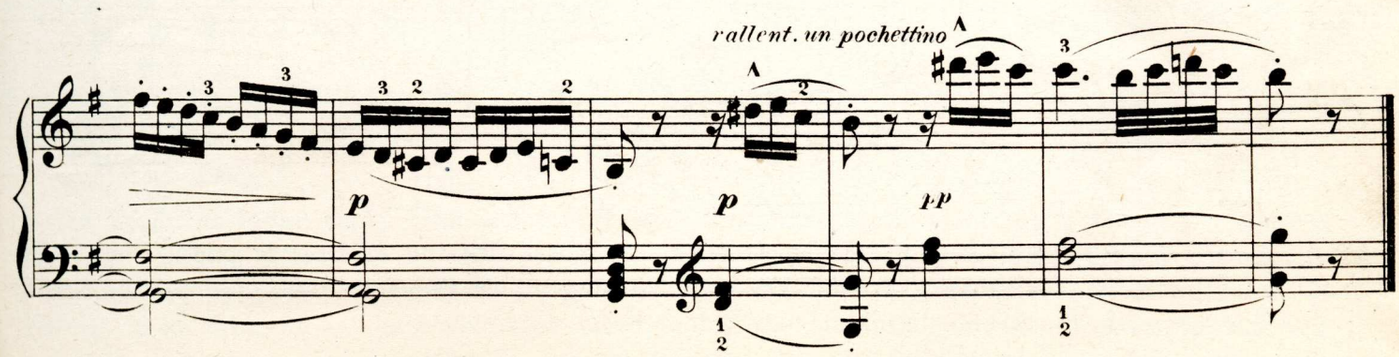

Second Theme
p
cresc.
mf
p
cresc.
mf
p
cresc.
p
cresc.
f
sf
f
sf
Close
p
dolce


p


cresc.

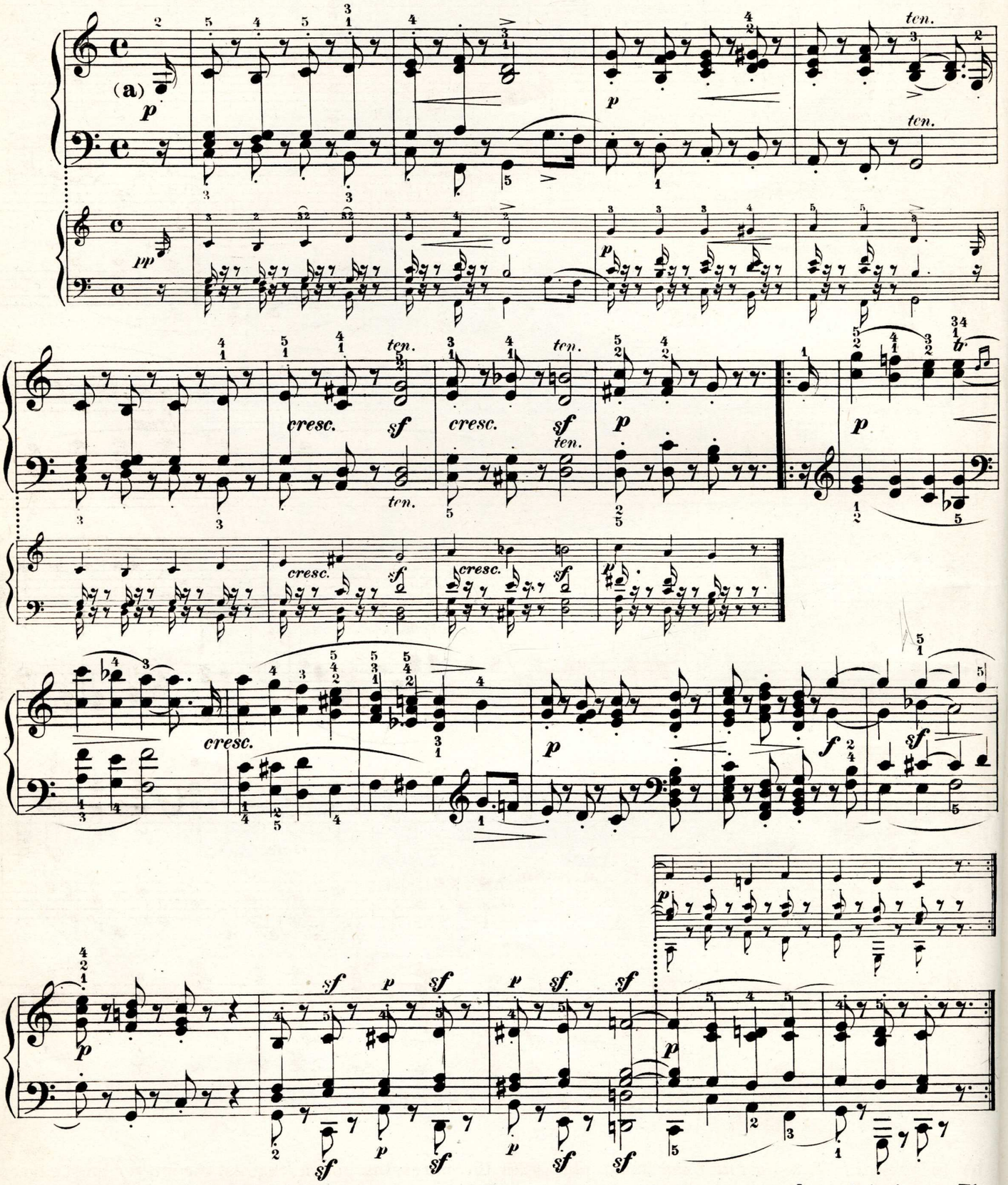

Coda
decresc.
p
cresc.


sf
p
cresc.
f
sf

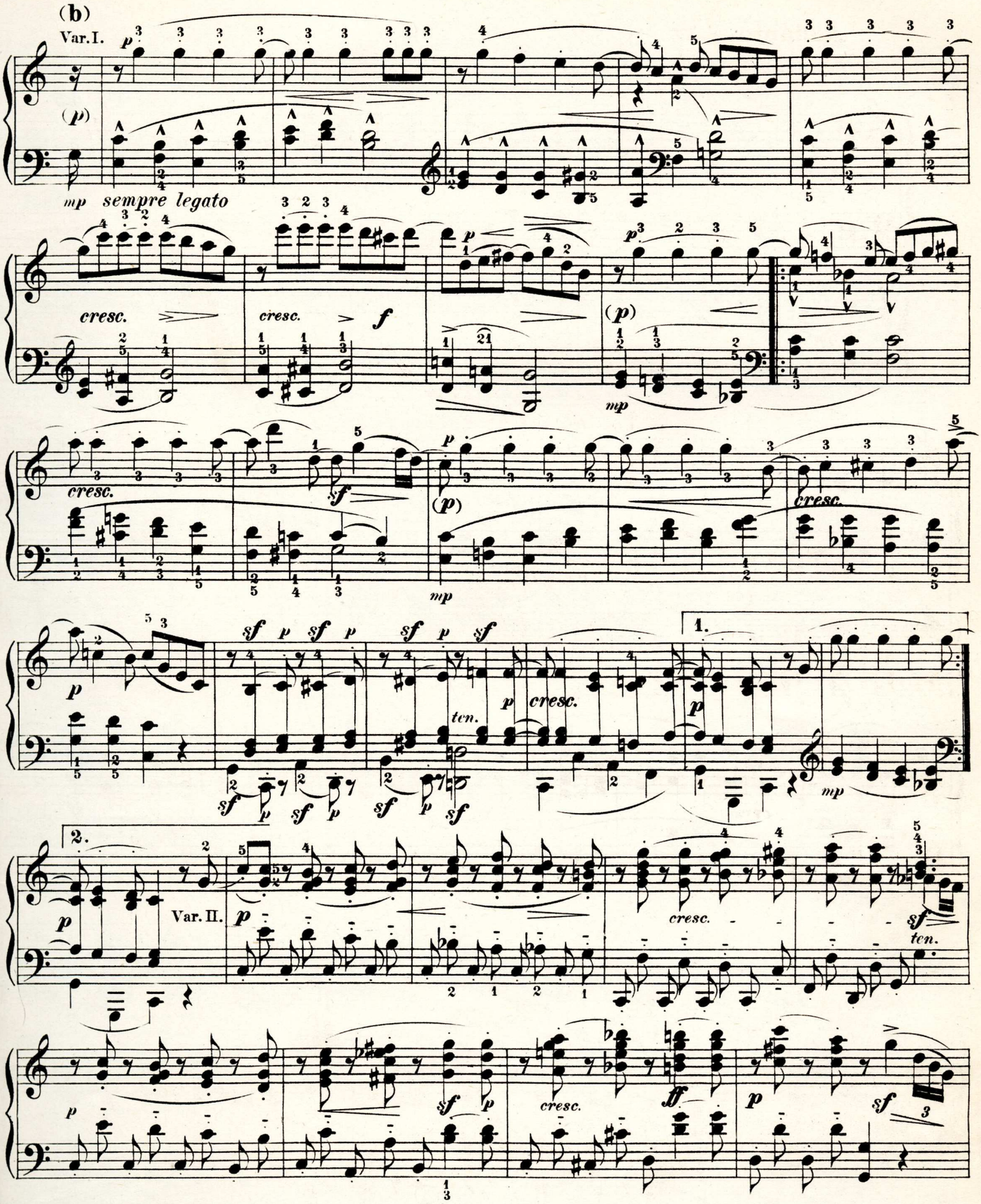

rallent. un pochettino
p
p
pp

Andante. ♩=76.

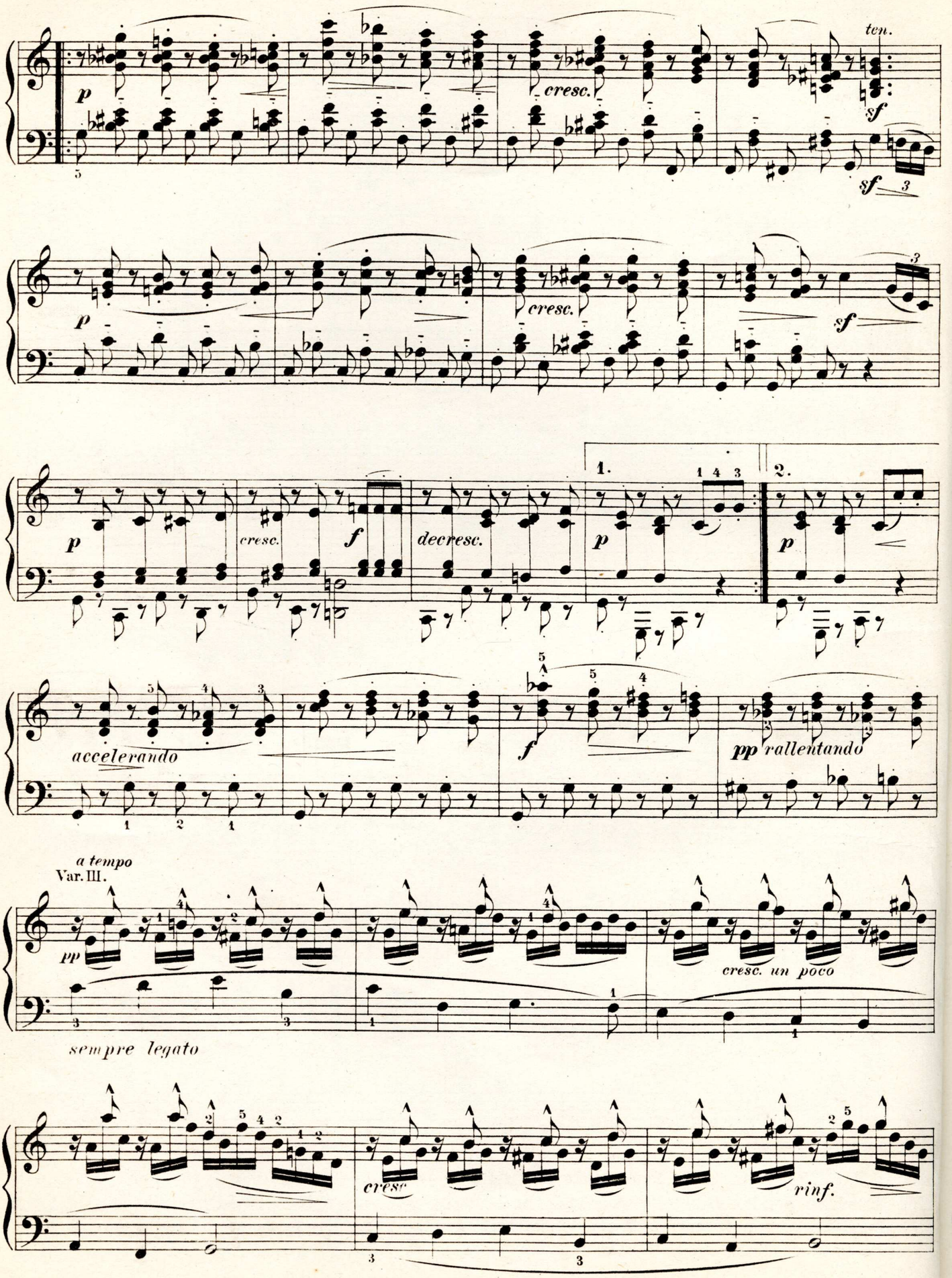
La prima parte senza replica.

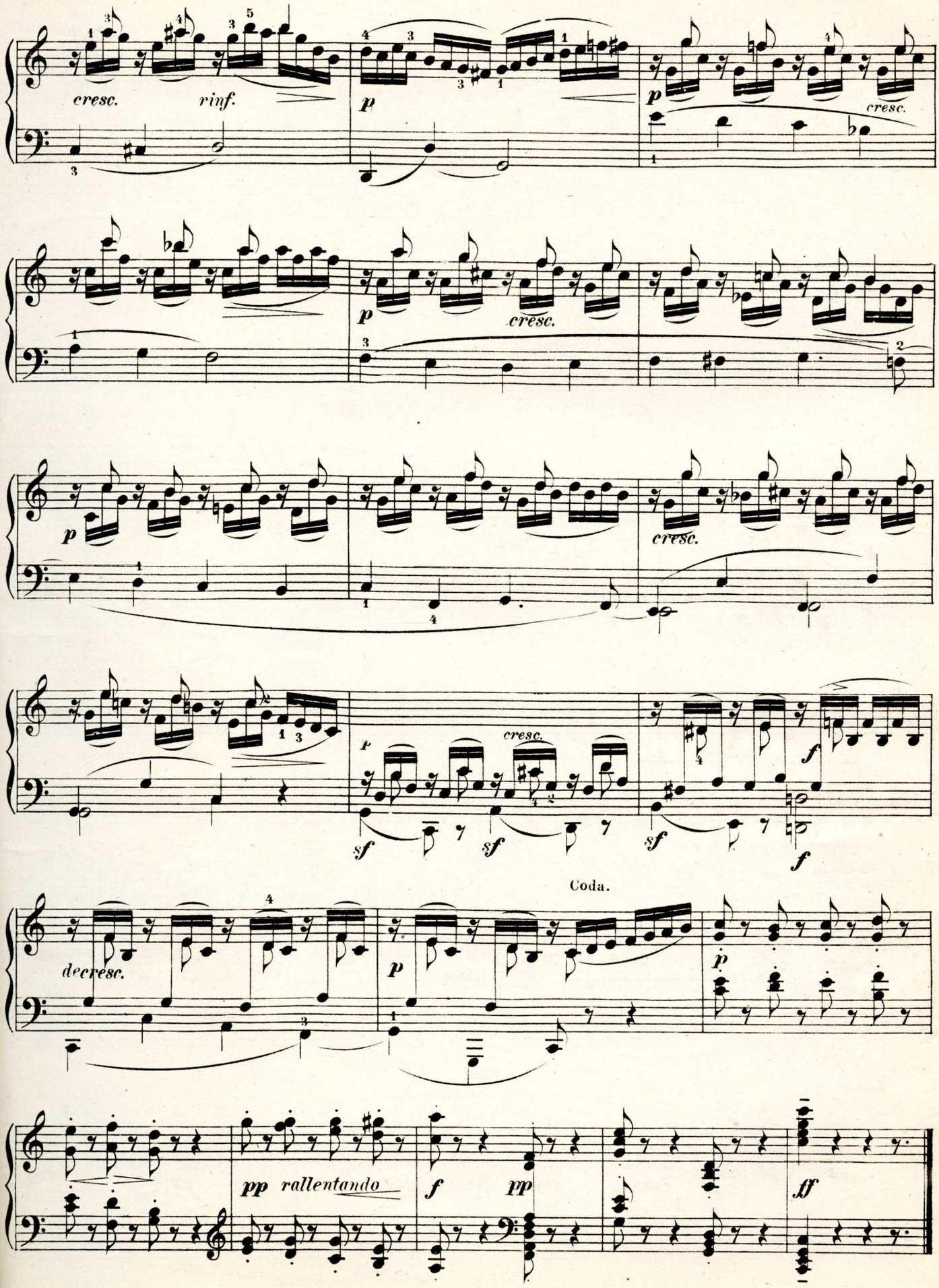


a) Beethoven played the first eight measures of the Andante with the *una corda* pedal alone. The effect was like a voice singing a prayer. He kept the fingers on the keys thus making the melody *legato*, but he made the accompaniment very staccato.



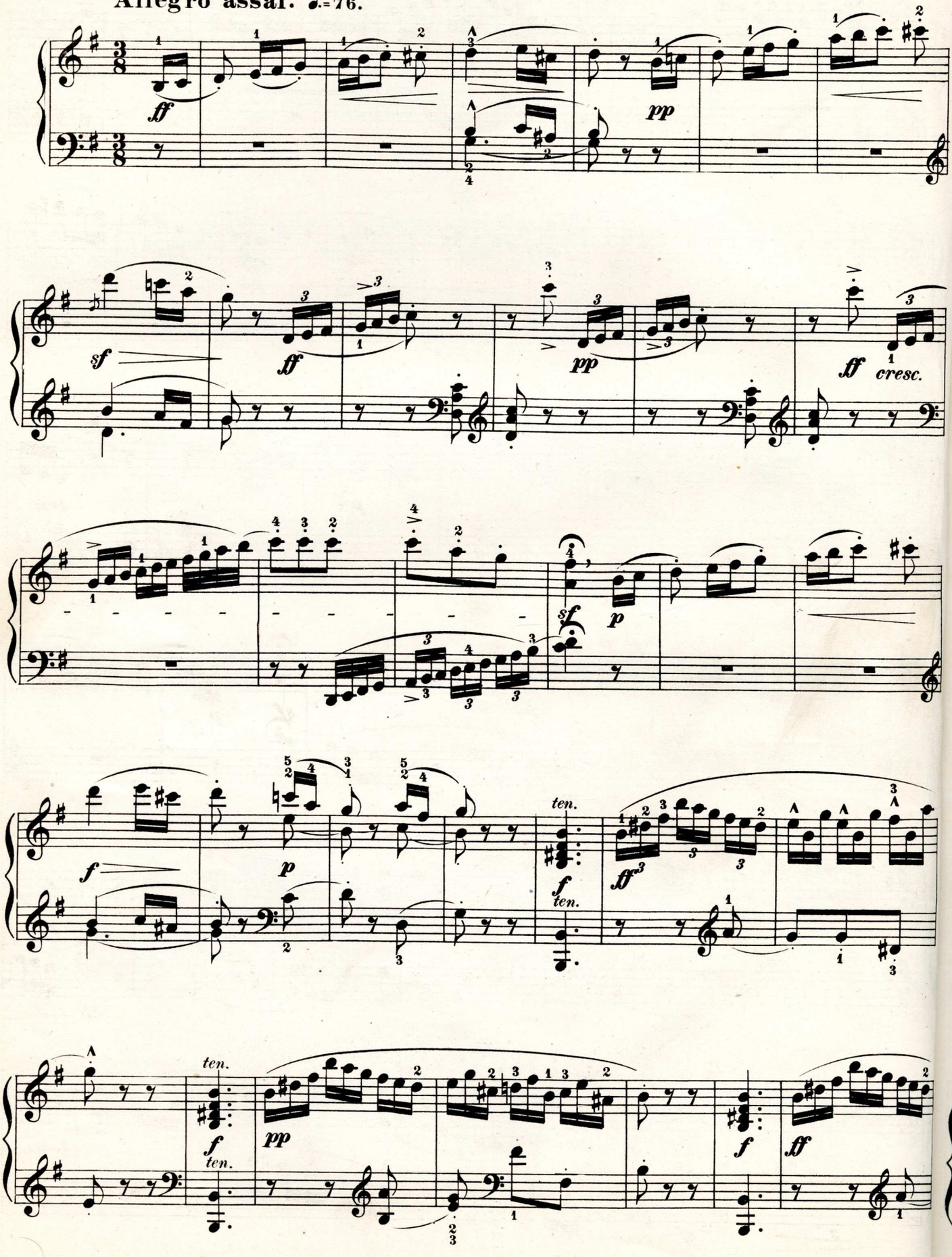
b) In Variation I. the right hand must play with the caressing touch, that is, the player must place his finger on the middle of the key and slip it backwards with a light pushing stroke, thus producing a light and sweet tone that shall simply mark the rhythm. The Thema, or melody is in the left hand. This is to be brought out by a sideways movement of the hand from a loose wrist, that is, an arpeggioed movement.

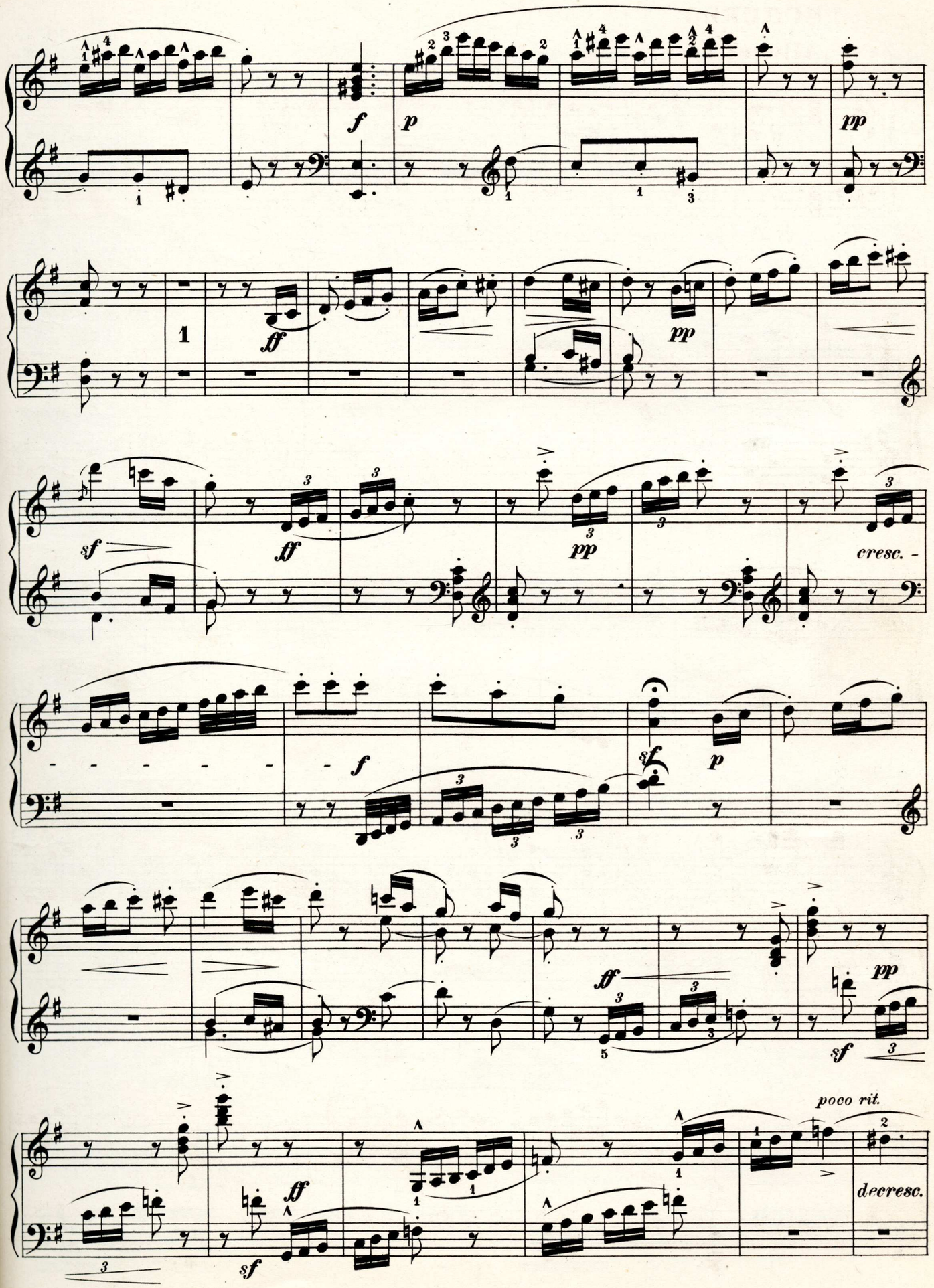

ten.
p
cresc.
sf
sf
p
cresc.
sf
p
cresc.
f
decresc.
1.
2.
p
p
accelerando
f
pp rallentando
a tempo
Var. III.
pp
cresc. un poco
sempre legato
cresc
rinf.

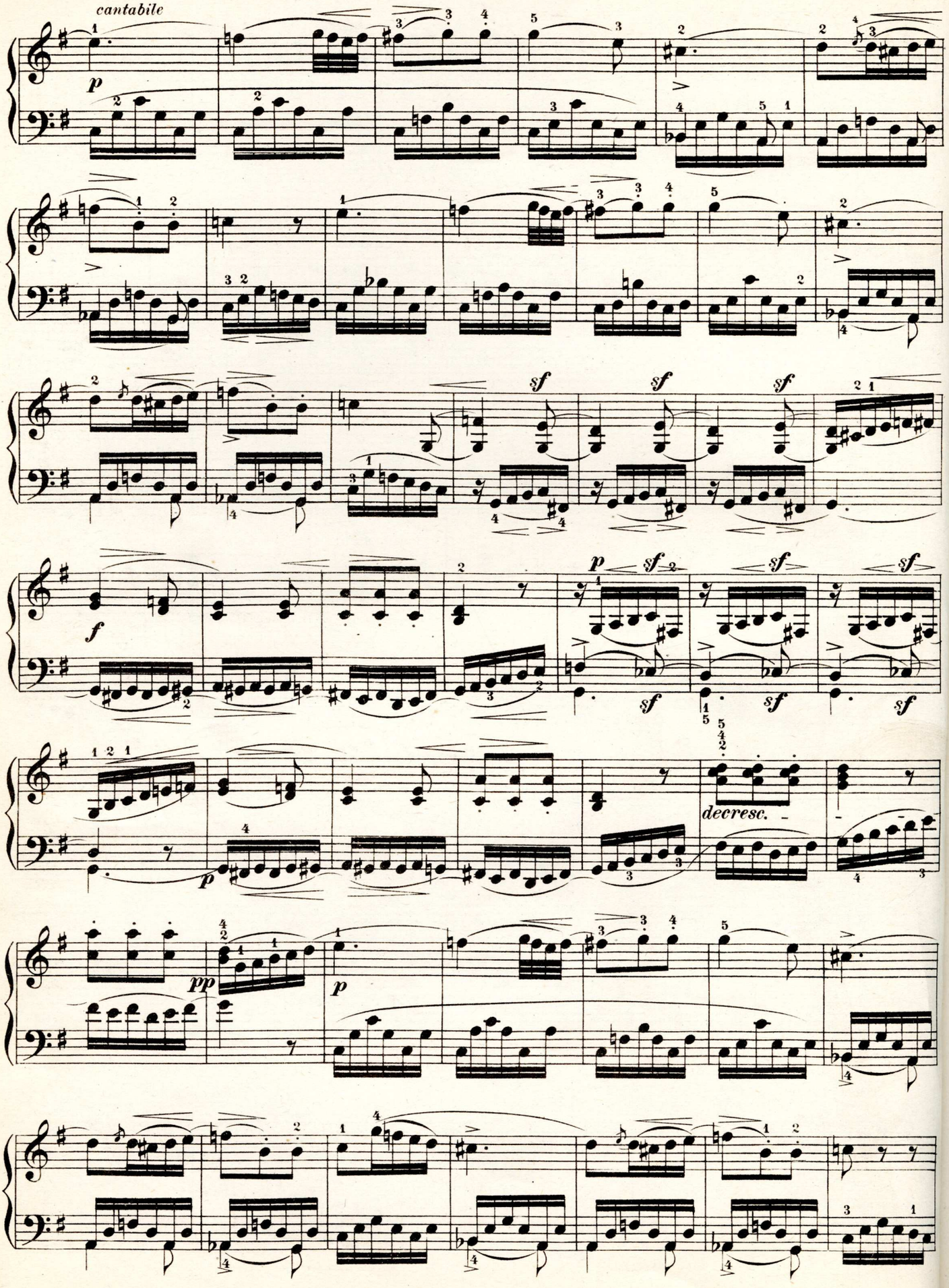

cresc.
rinf.
p
cresc.
p
cresc.
p
cresc.
f
sf
sf
sf
f
Coda.
decresc.
p
p
pp rallentando
f
pp
ff

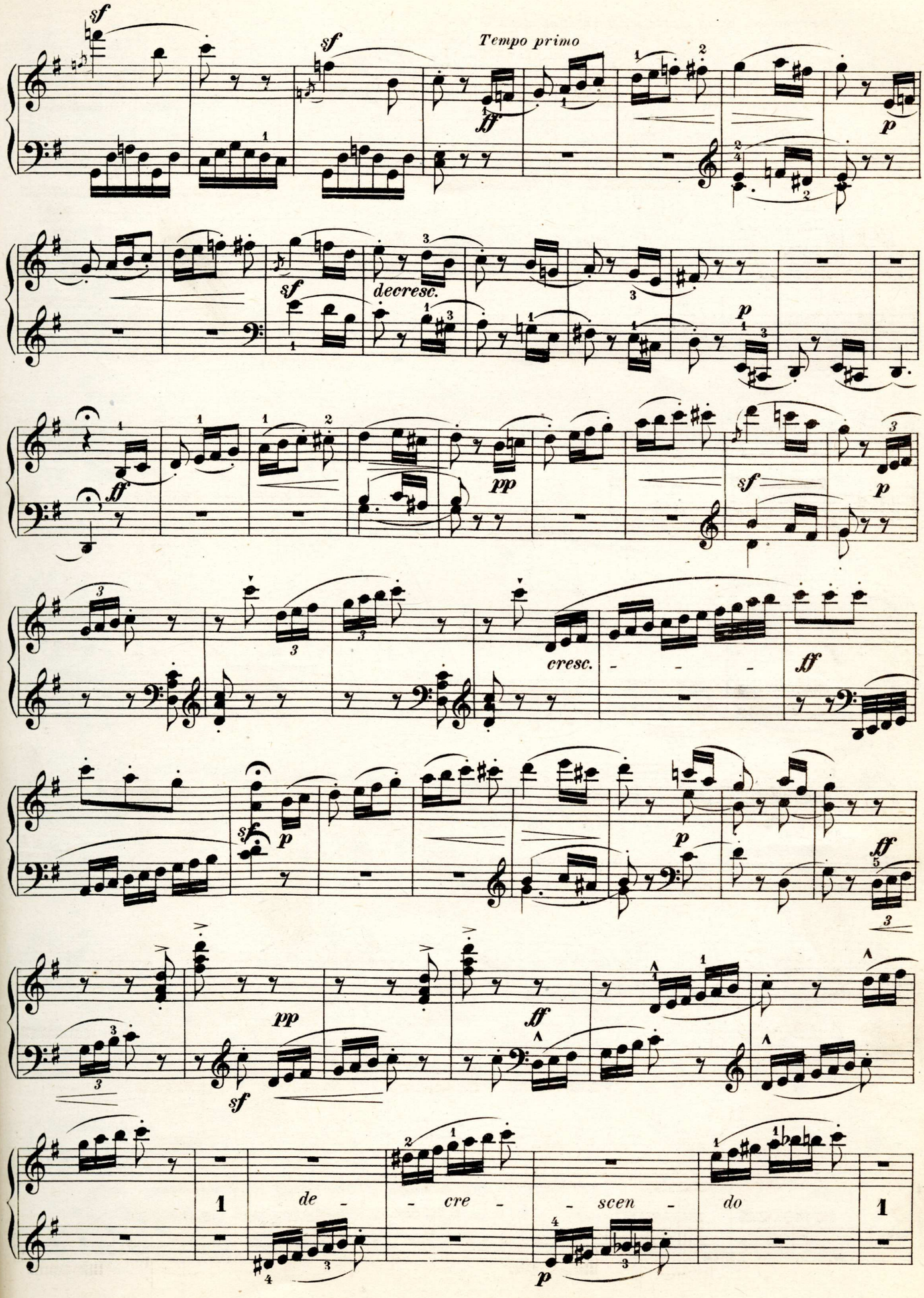
SCHERZO.

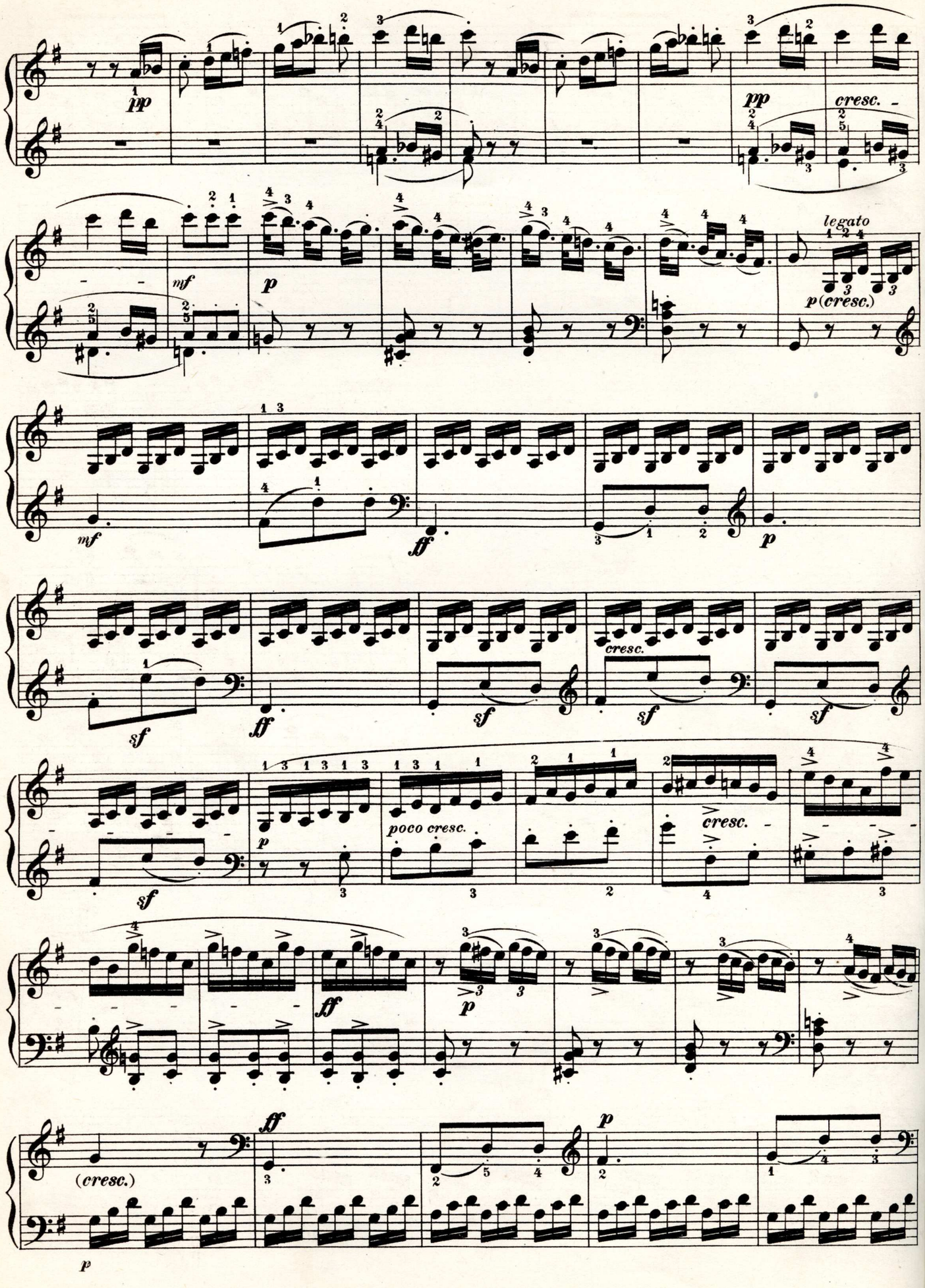
Allegro assai. ♩.=76.

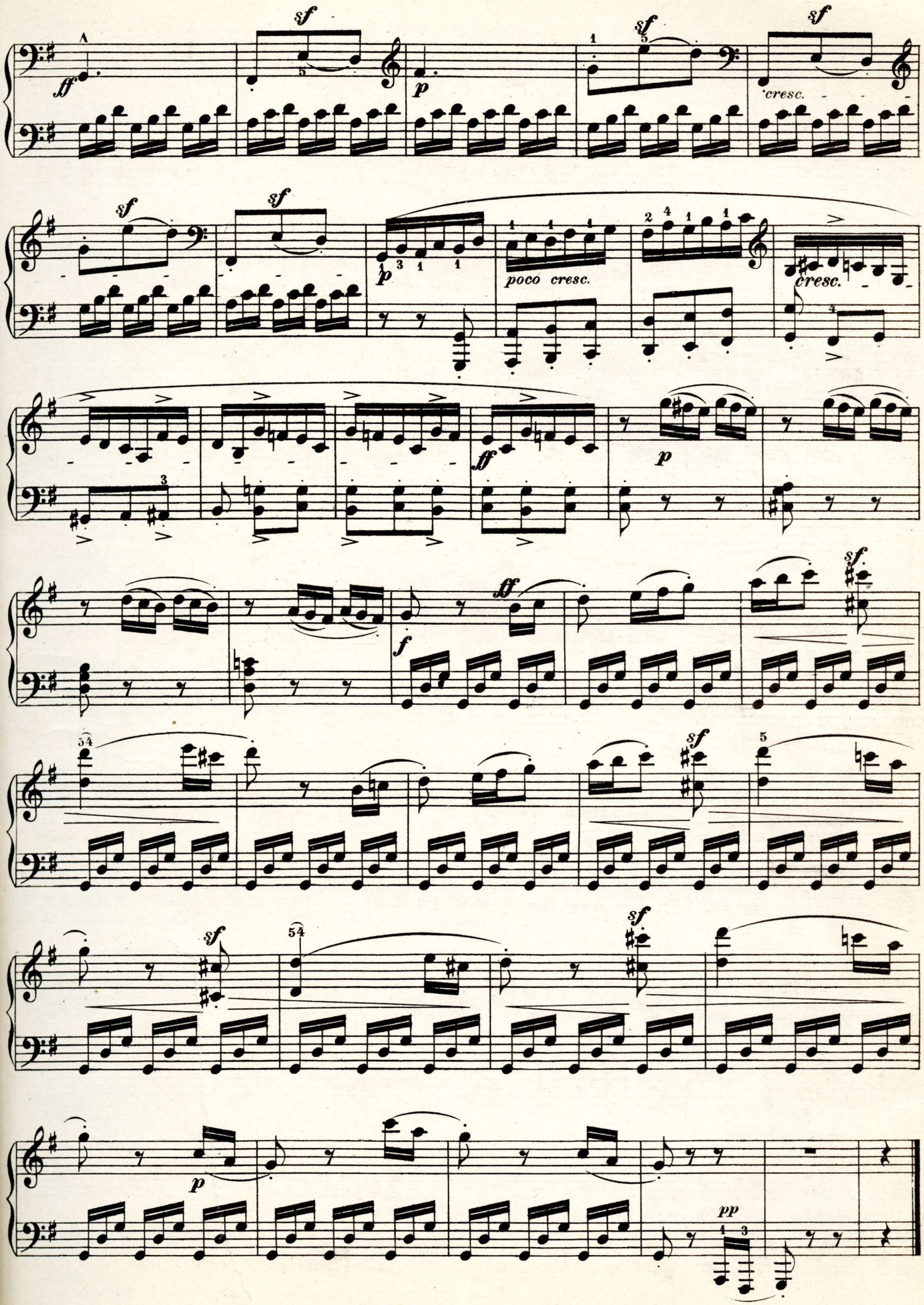



f
p
pp
ff
pp
sf
ff
pp
cresc. -
f
sf
p
ff
pp
sf
ff
sf
poco rit.
decresc.


a tempo ma meno mosso un pochettino ♩.=69.
cantabile
p
sf
f
pp
decresc.


sf
sf
Tempo primo
ff
p
sf
decresc.
p
ff
pp
sf
p
cresc.
ff
sf
p
p
ff
pp
ff
sf
1
de - cre - scen - do
1
p


pp
cresc.
pp
mf
p
legato
p (cresc.)
mf
ff
p
sf
ff
sf
cresc.
sf
sf
p
poco cresc.
cresc.
sf
ff
p
ff
(cresc.)
p
p


ff
sf
p
sf
sf
cresc.
sf
sf
p
poco cresc.
cresc.
ff
p
ff
f
sf
sf
sf
p
pp

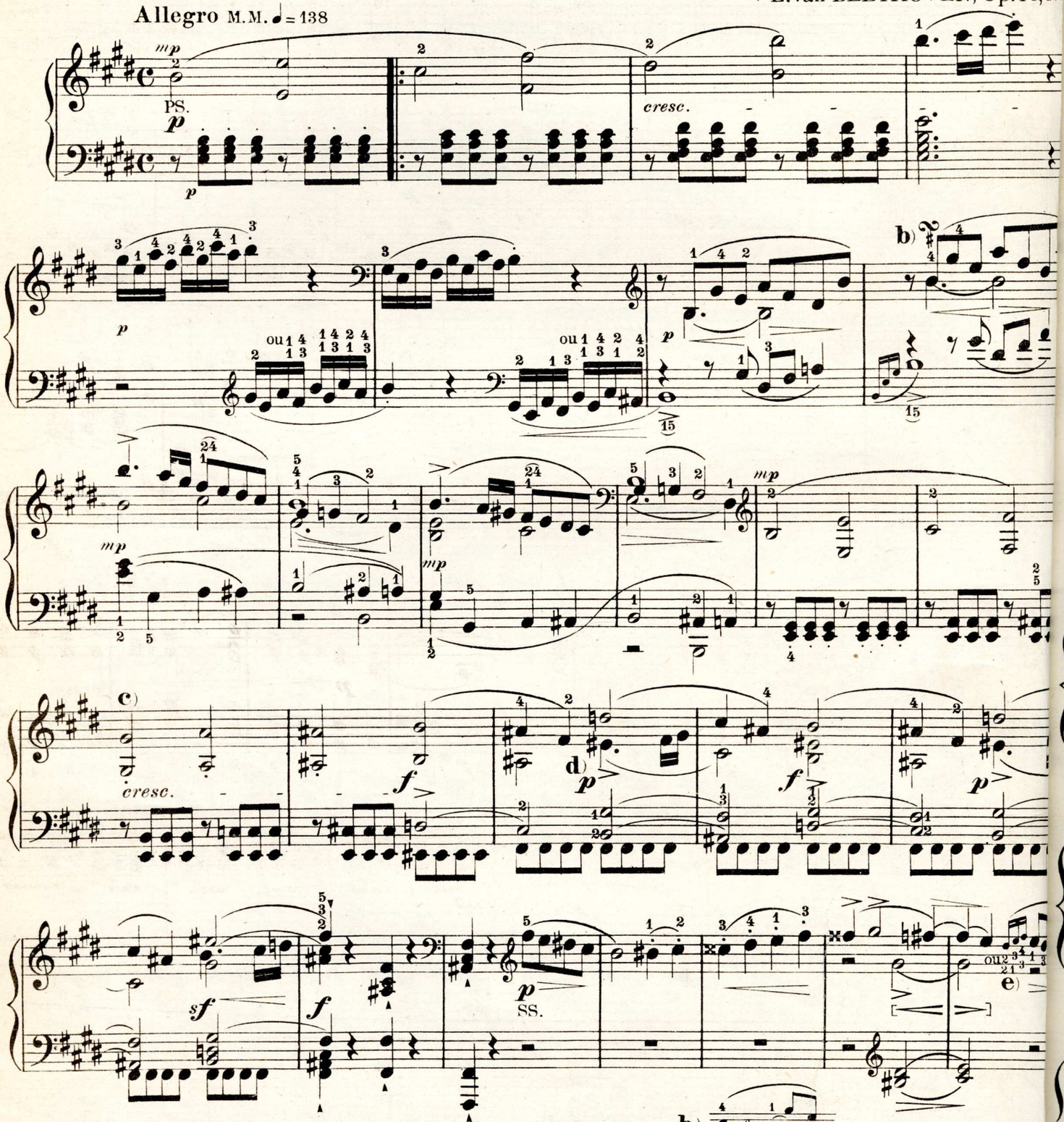
SONATA
in E major

Abbreviations: PS., signifies principal subject; SS., second subject; C, coda; R, return; Tr., transition; MS., middle subject.

Cotta Edition."

L.van BEETHOVEN, Op. 14, No

Allegro M.M. ♩ = 138

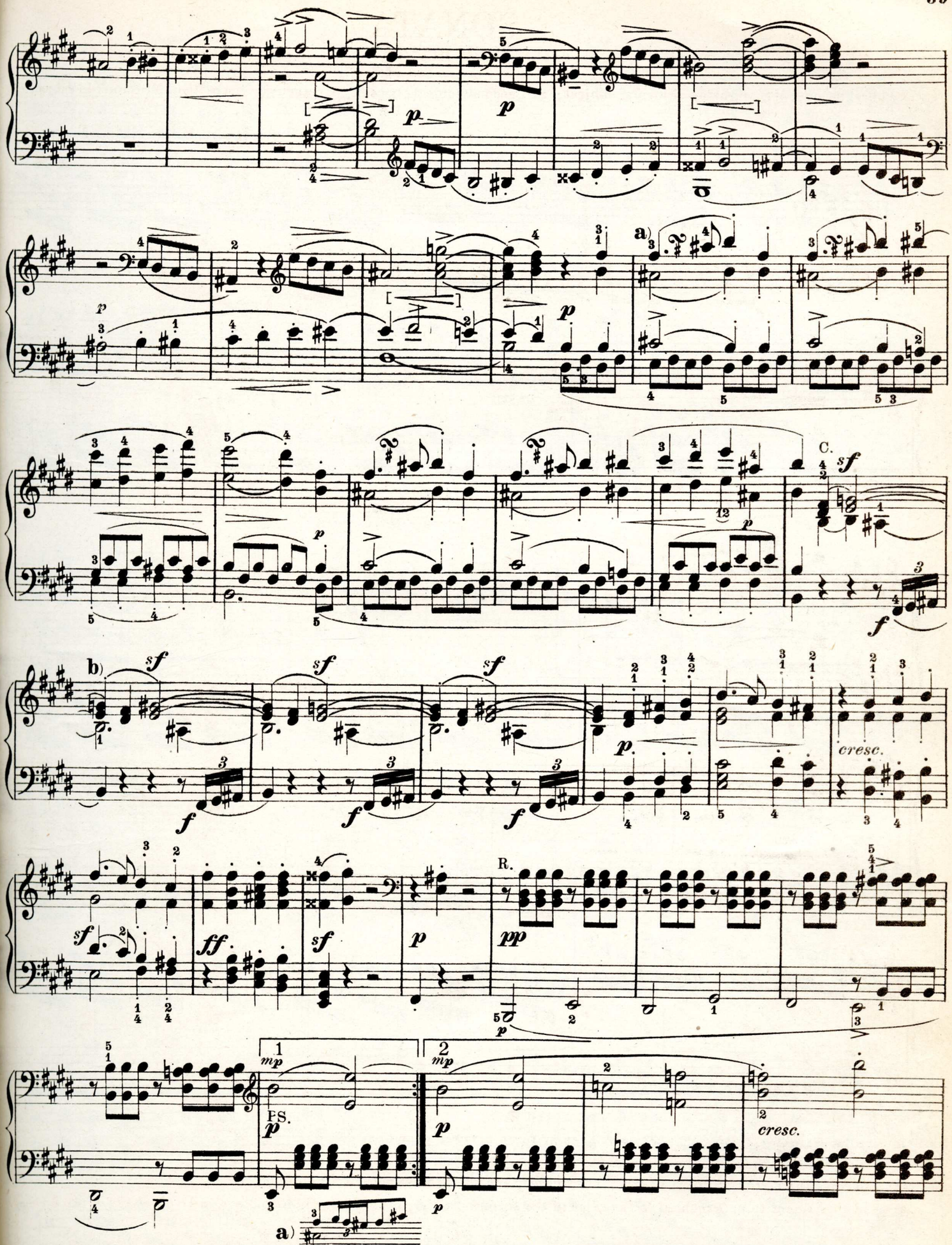


a) *mp* (*mezzo piano*) somewhat soft a degree of force between *p* and *mf*.

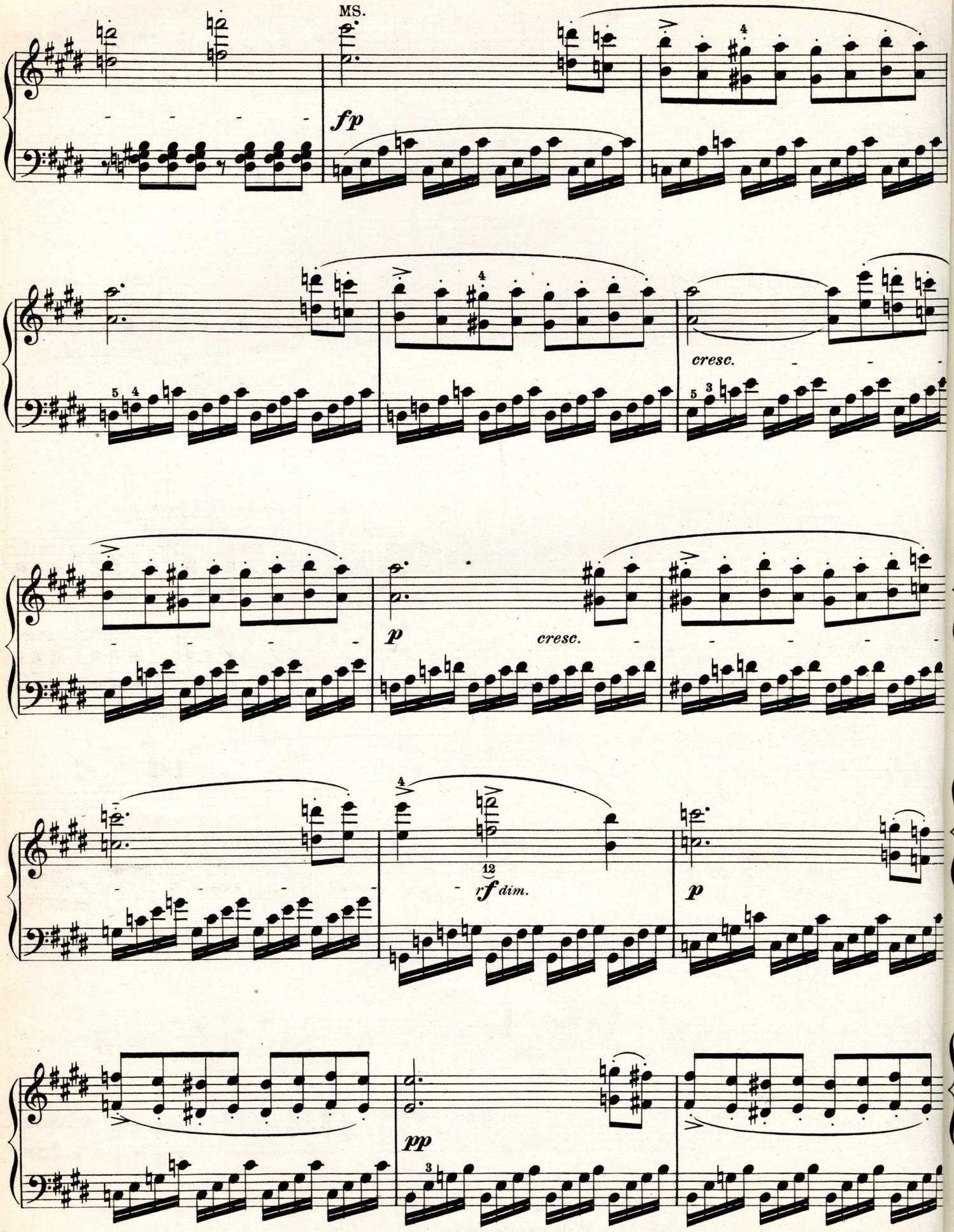
c) To be held for the duration of a quarter note.

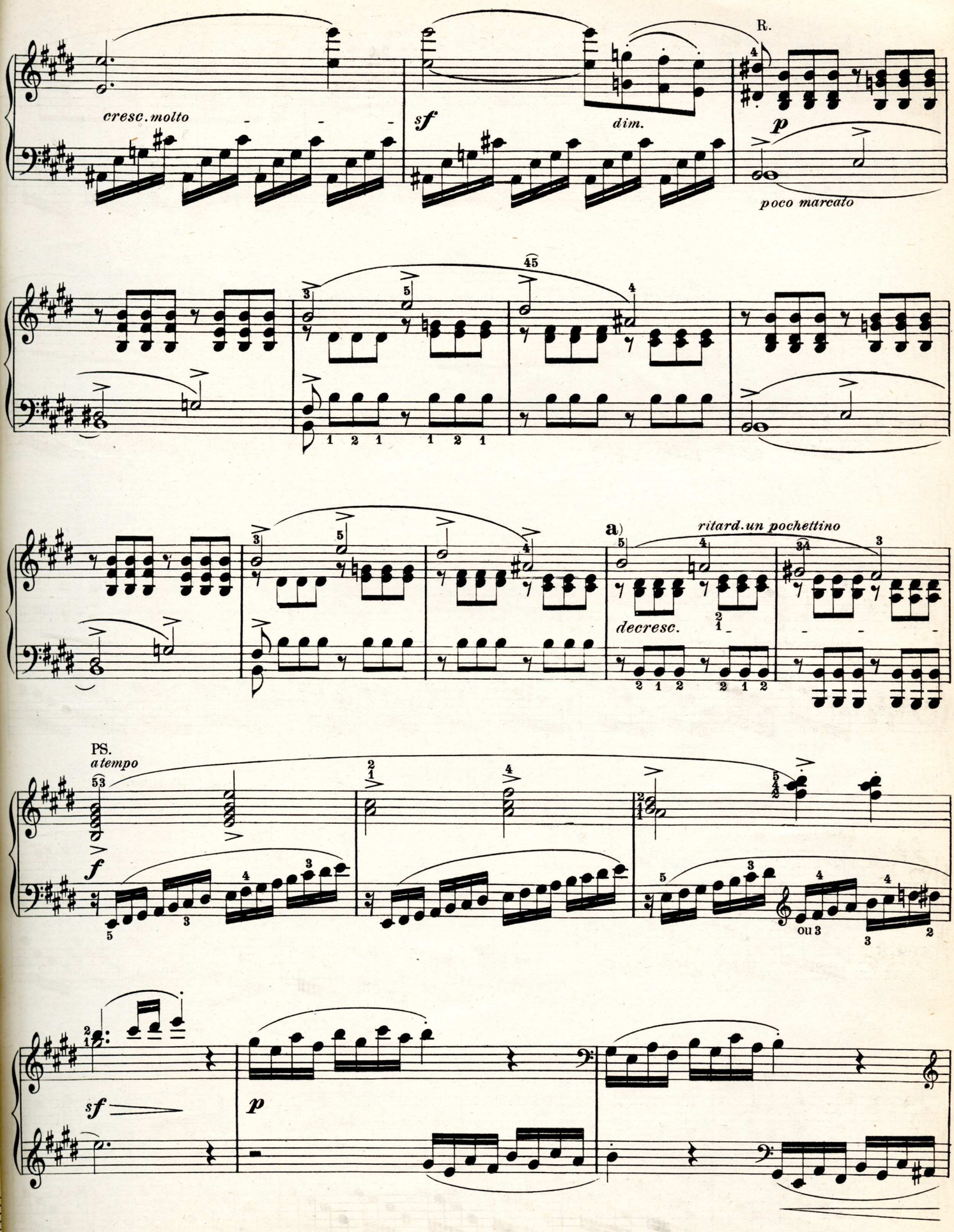
d) Contrast the *forte* and *piano* sharply, and slightly accent the first notes of the *piano*.

e) This ornament to be executed in the value of the second quarter, so that the eighth-note *e* falls precisely on the 3d beat

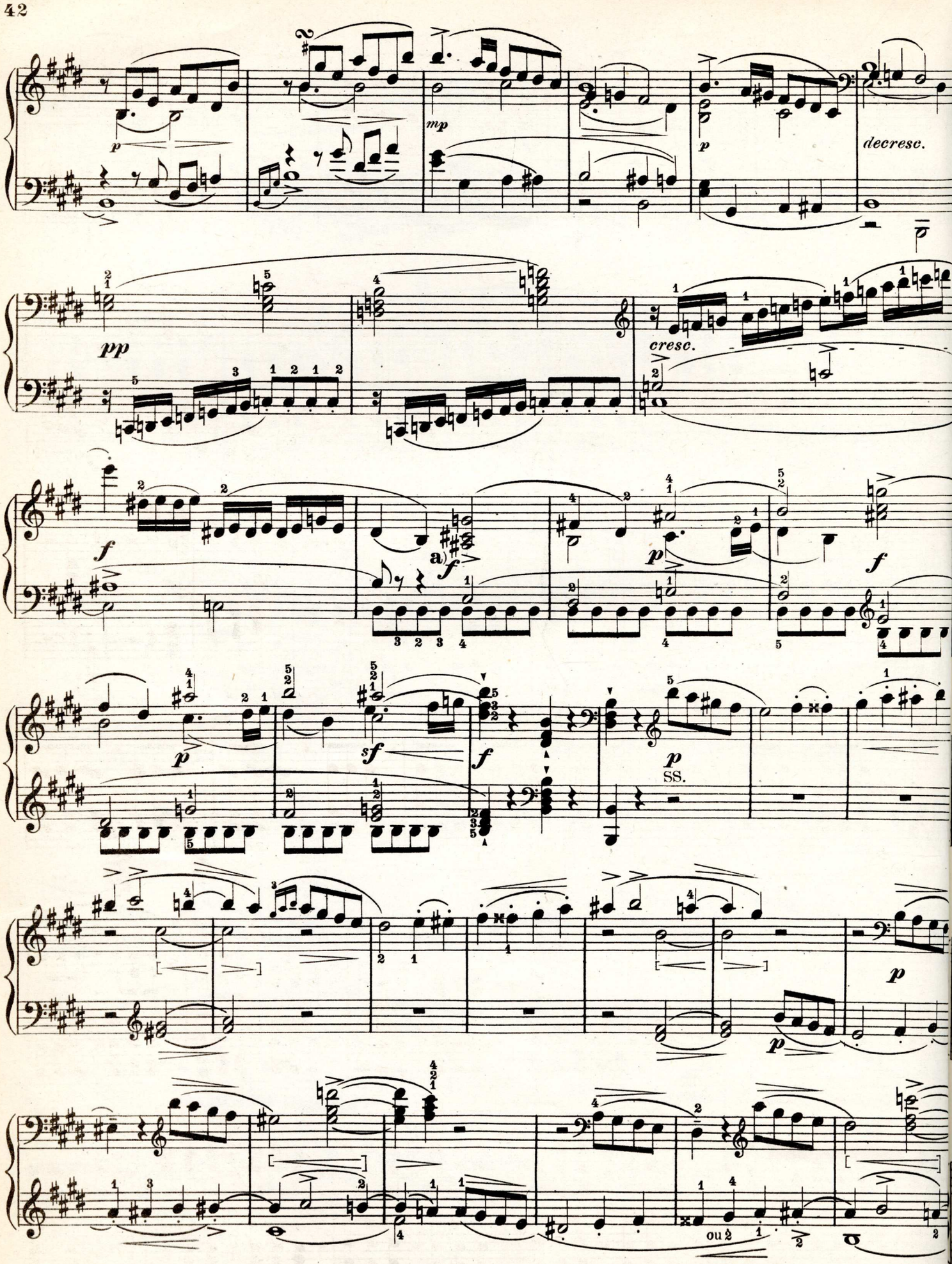


b) The slurs above the upper voice here, and at corresponding places, are doubtless misplaced, as only the second quarter-note should be connected with the following half-note.

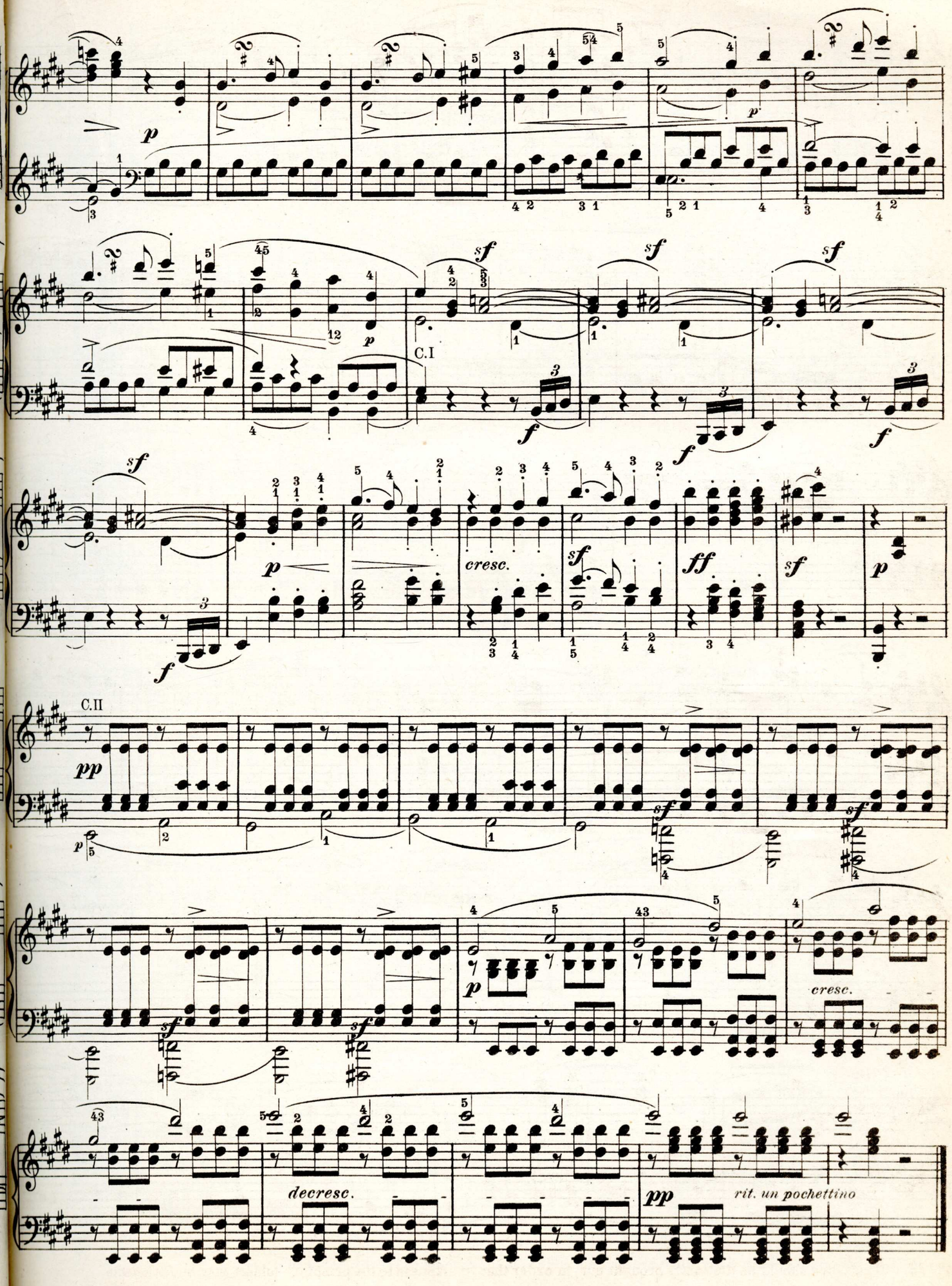

MS.
fp
cresc.
p
cresc.
rf dim.
p
pp

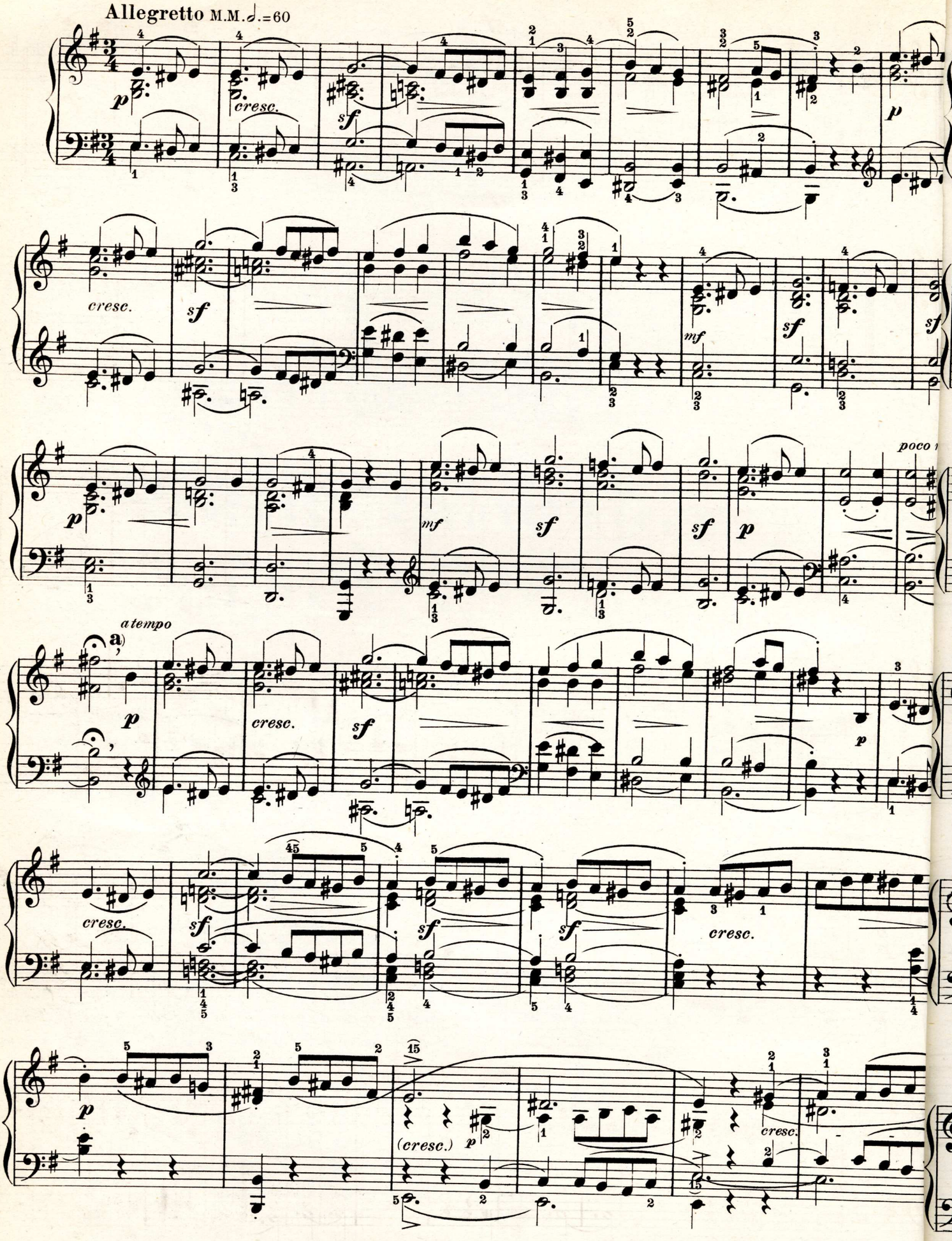


a) In this *descrescendo* the upper voice should be slightly predominant.

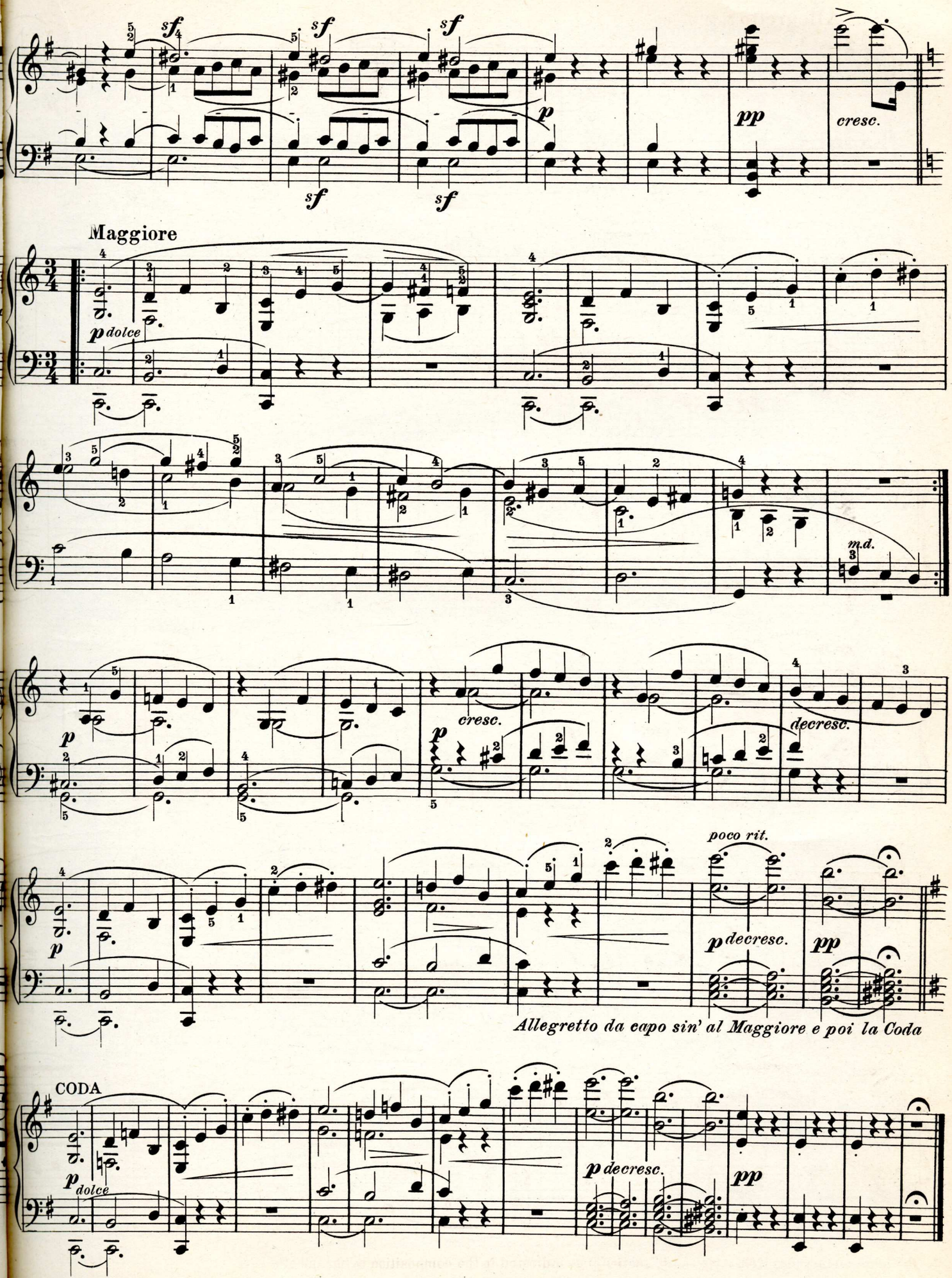


a) This tenor voice should be distinctly brought out, in order that its likeness to the principal subject may be noticeable.


p
sf
C.I
f
cresc.
ff
C.II
pp
decresc.
rit. un pochettino

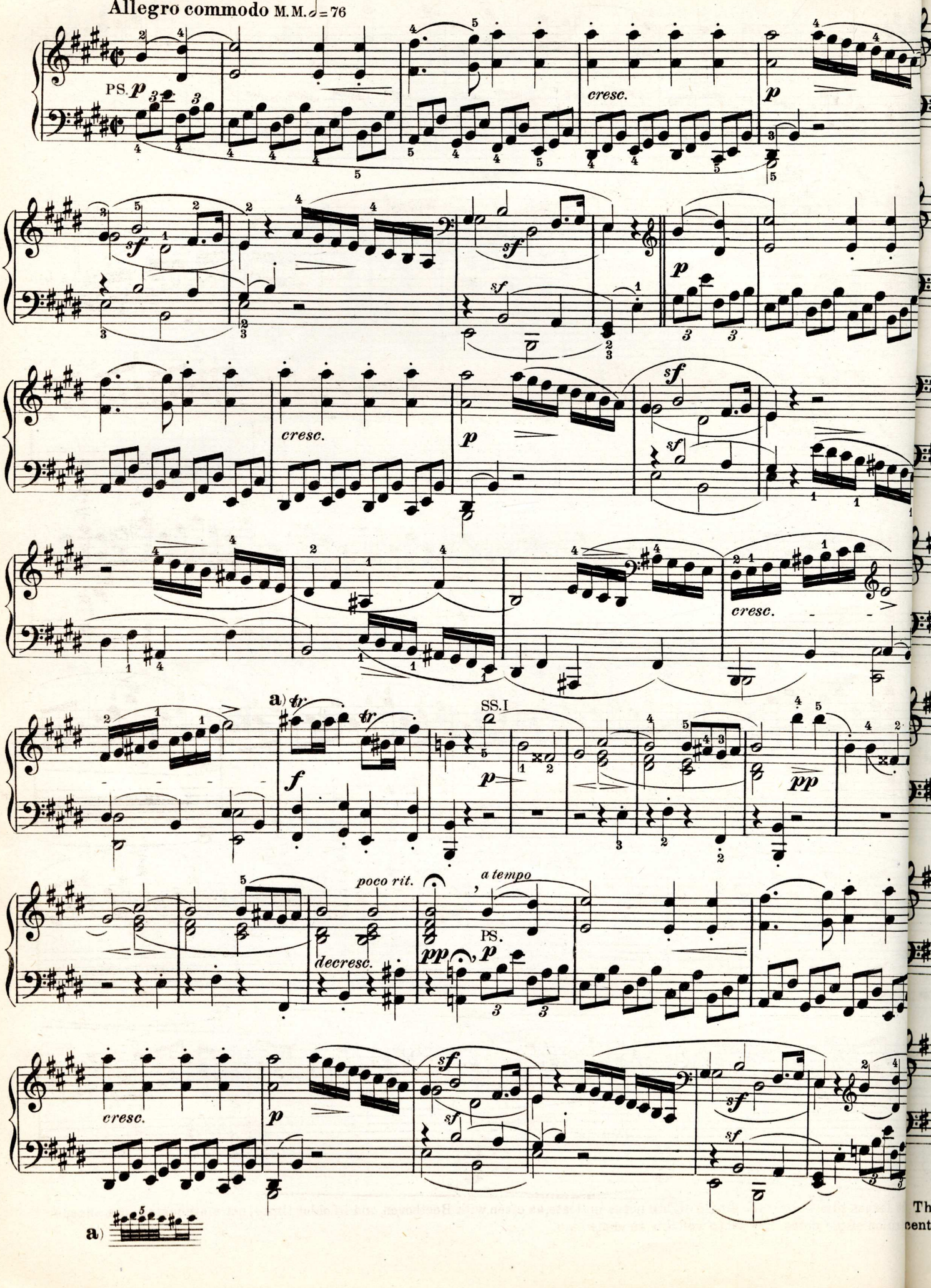


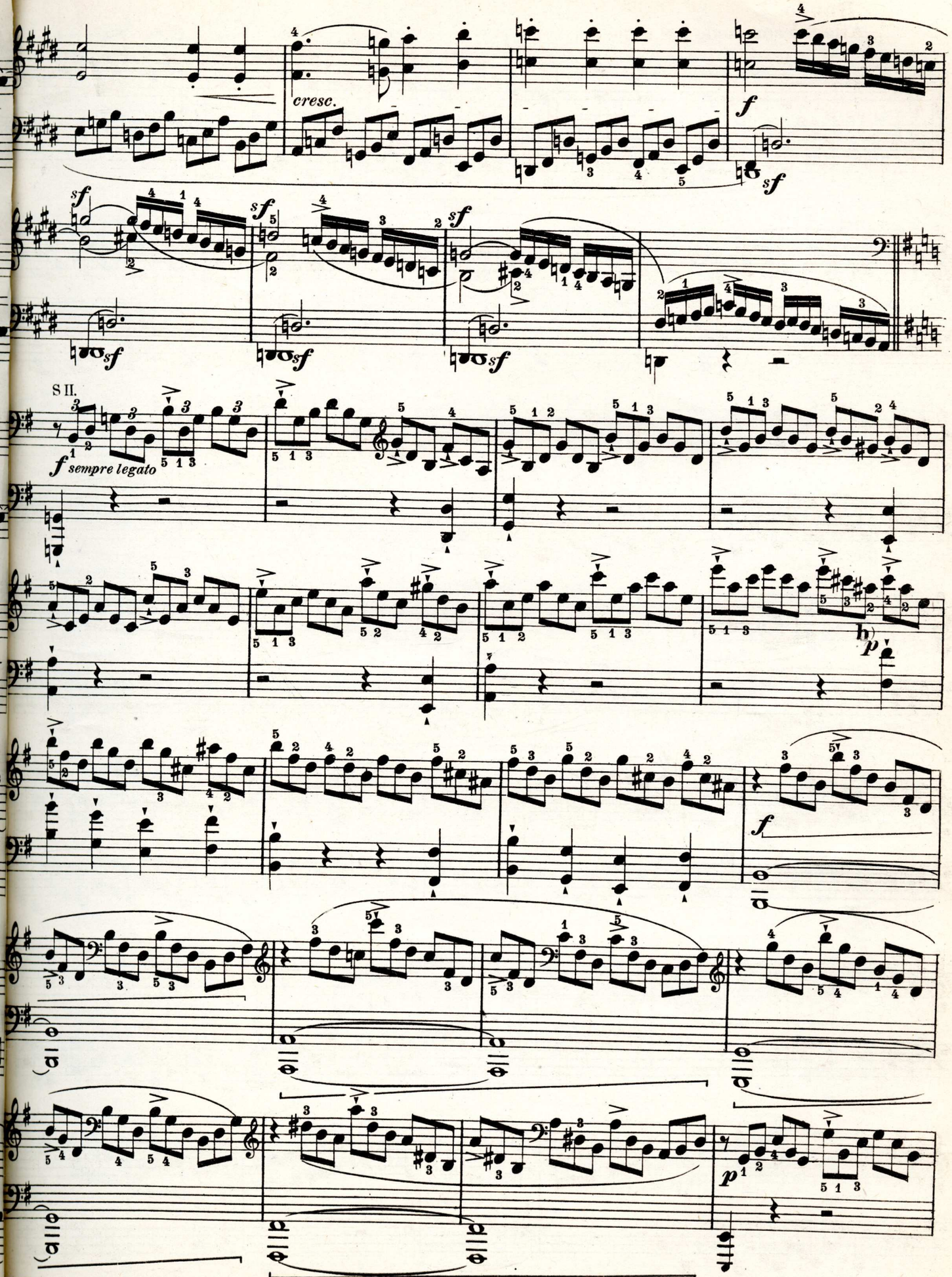
a) The comma signifies a rhythmic section, not indicated in the composition by means of a rest.


sf
sf
sf
sf
sf
p
pp
cresc.
Maggiore
p dolce
m.d.
p
cresc.
p
decresc.
poco rit.
p
p decresc.
pp
Allegretto da capo sin' al Maggiore e poi la Coda
CODA
p dolce
p decresc.
pp

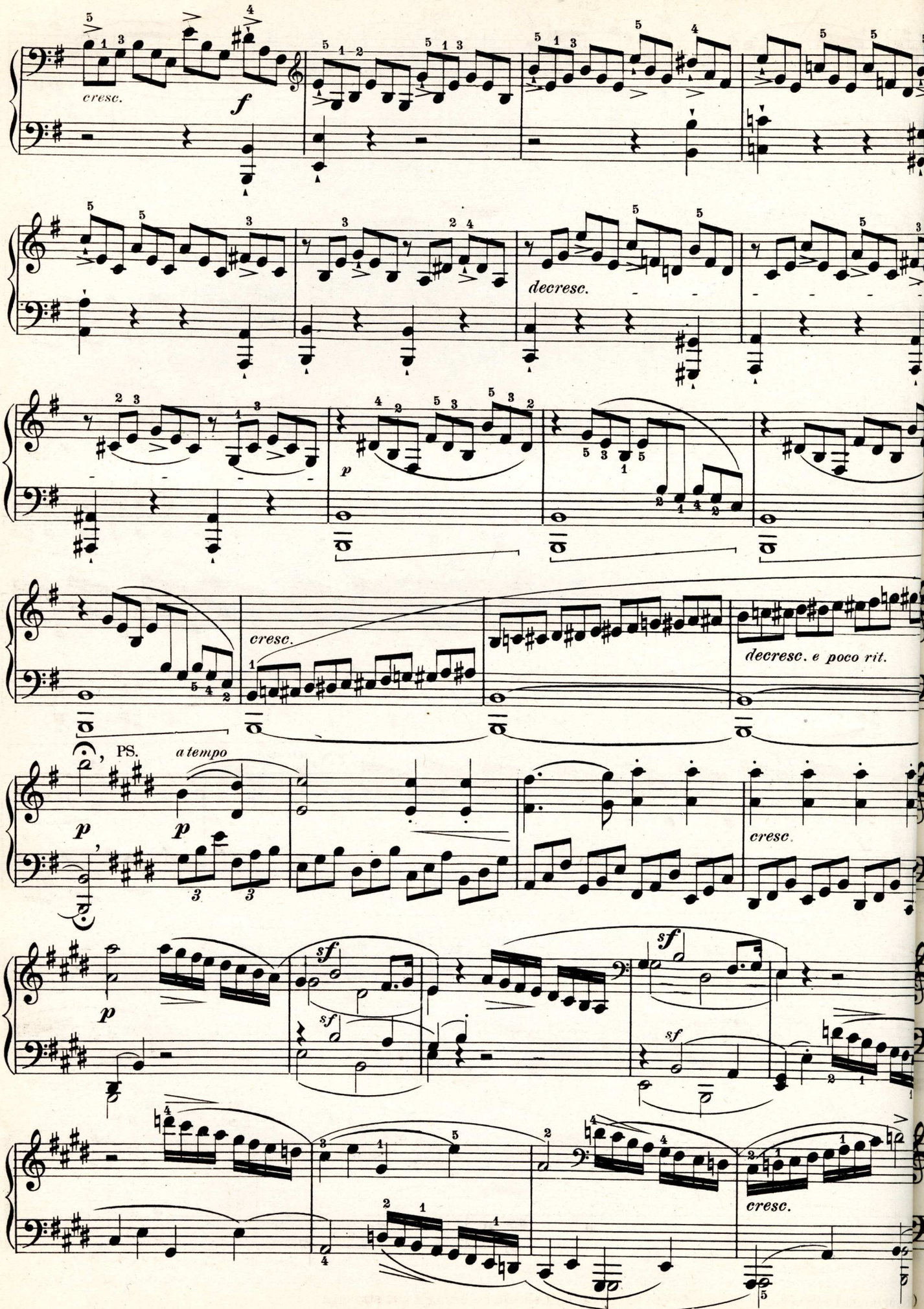
Rondo

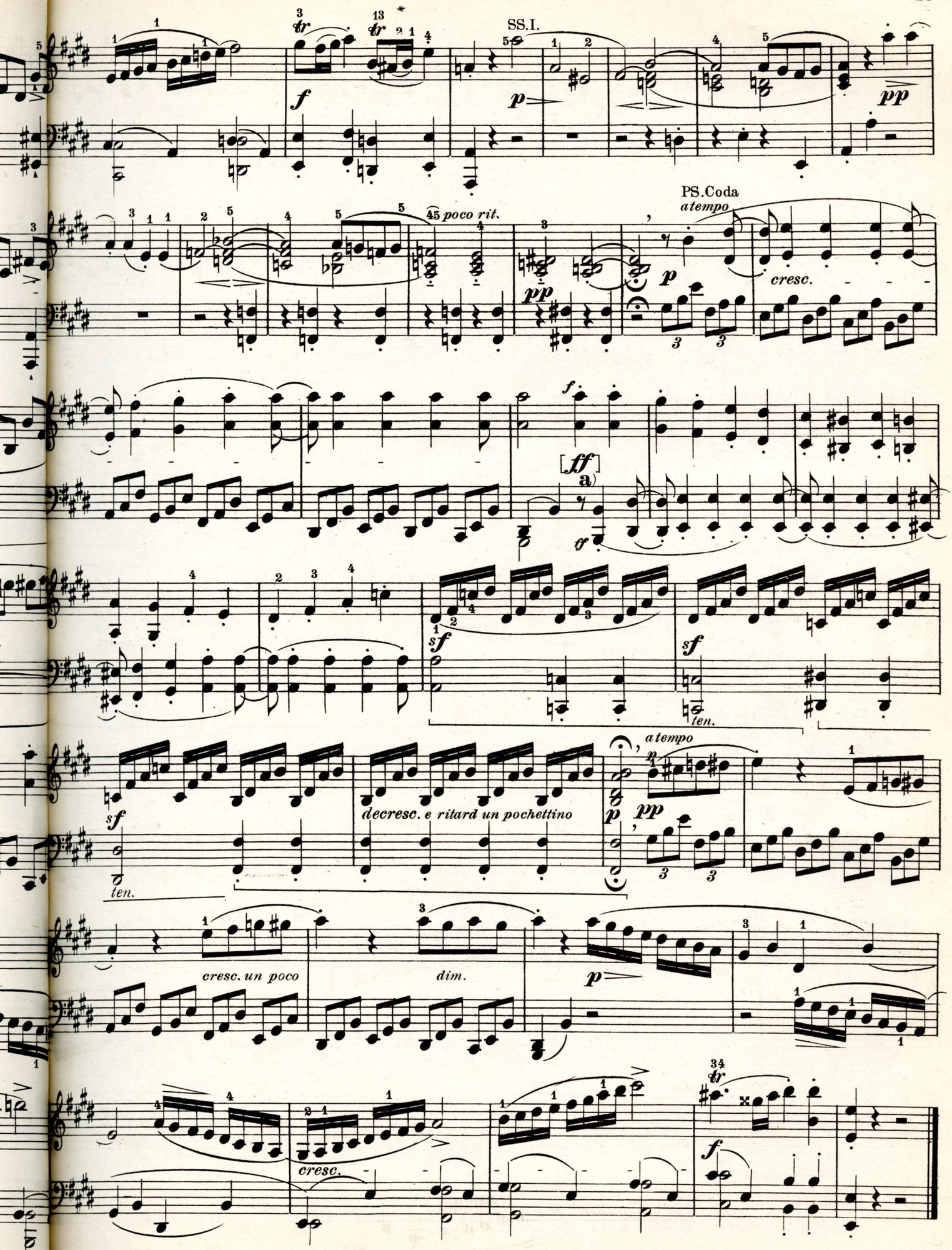
Allegro commodo M.M. ♩ = 76





a) The dashes placed over the single eighth notes indicate, as often with Beethoven and in older times, not a staccato, but a sharper accentuation of the notes. **b**) Note well this sudden *piano*.


cresc.
f
decresc.
p
cresc.
decresc. e poco rit.
PS.
a tempo
p
p
cresc.
p
sf
sf
sf
sf
cresc.



a) The principal subject is here transferred to the bass; it should be brought out strongly.

SONATA
in F major

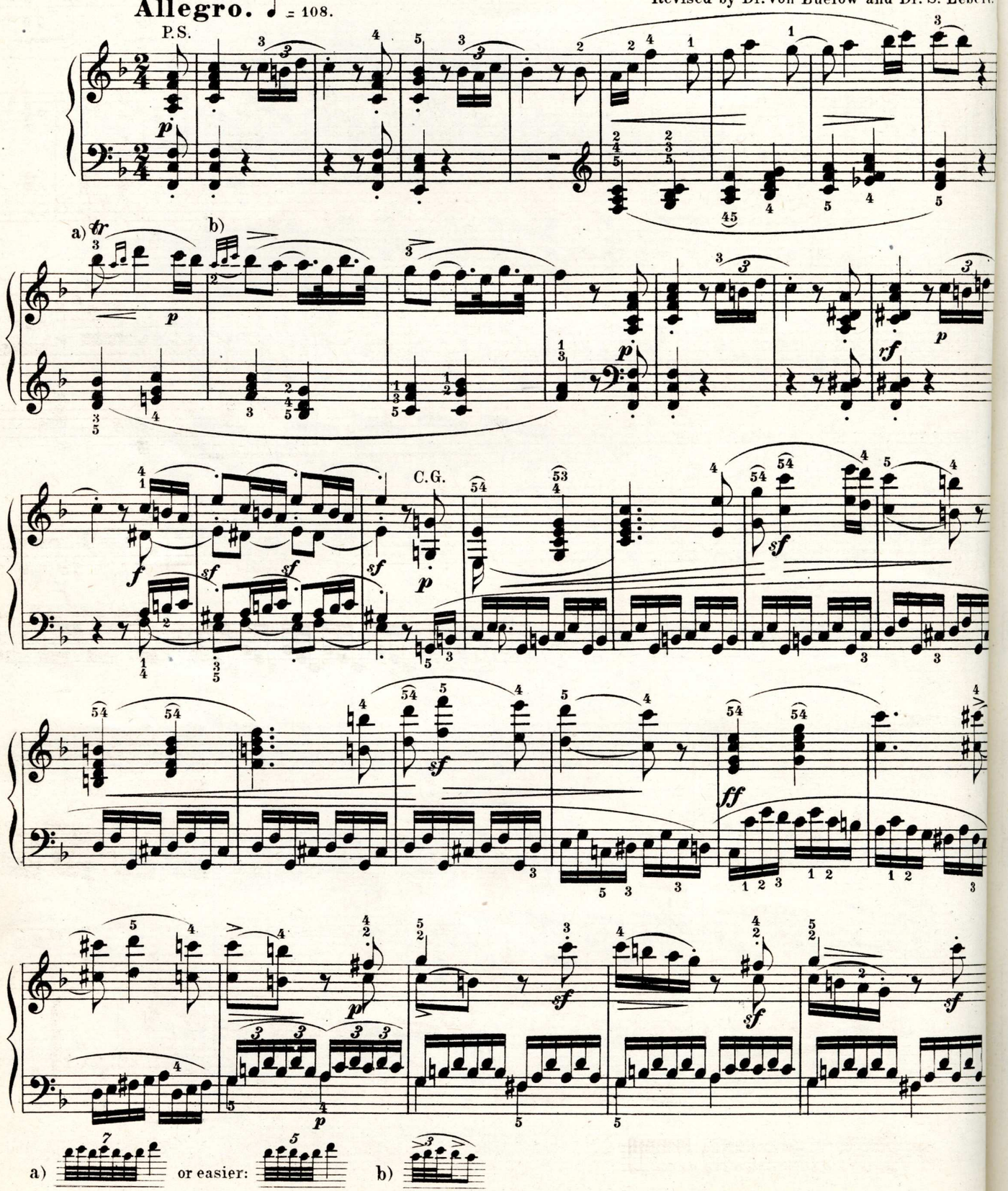
Dedicated to Gräfin von Browne.

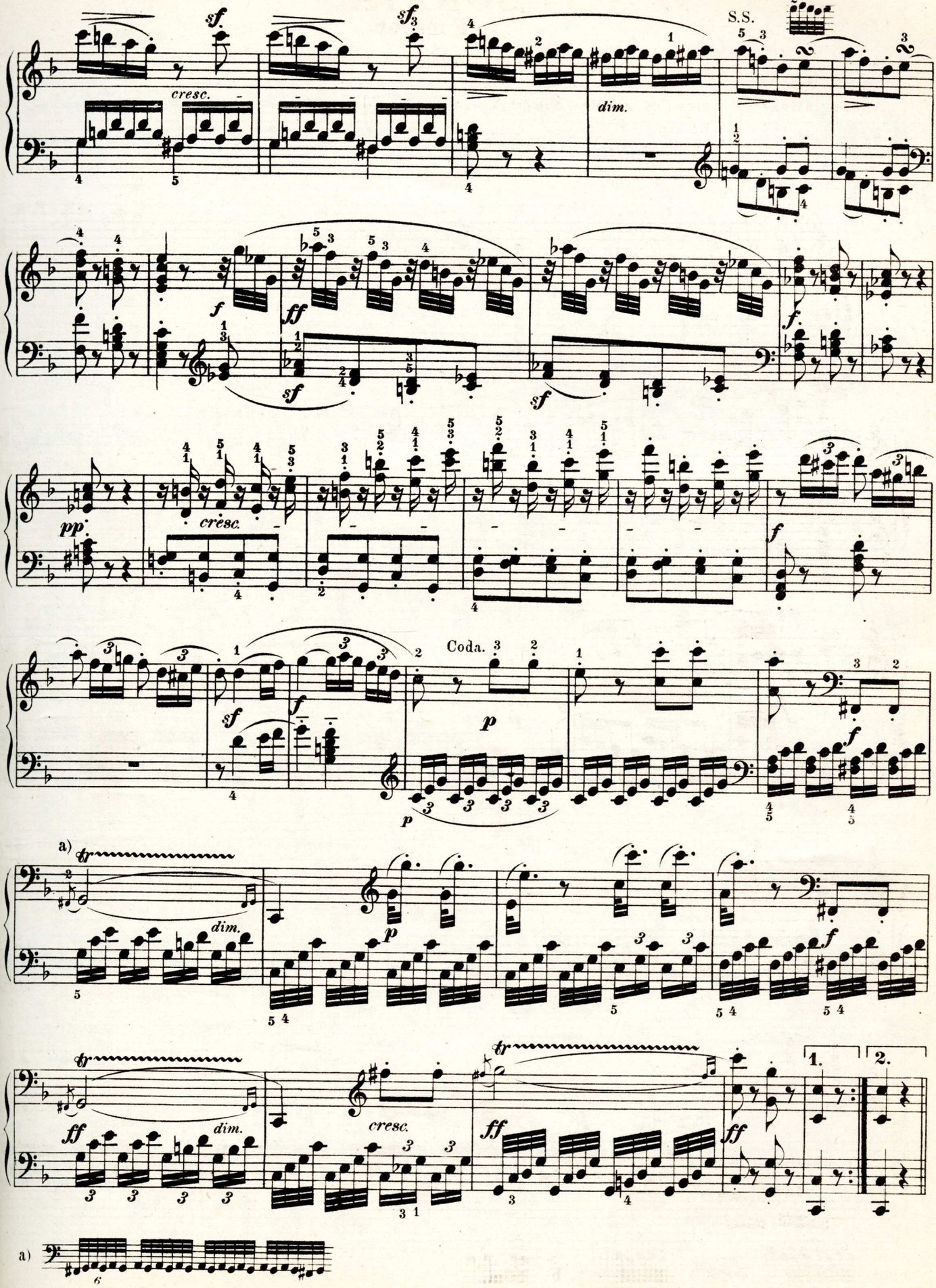
Abbreviations: P.S. signifies Principal Subject, C.G. Connecting Group, S.S. Second Subject, C. Coda, Dev. Development Ret. Return.

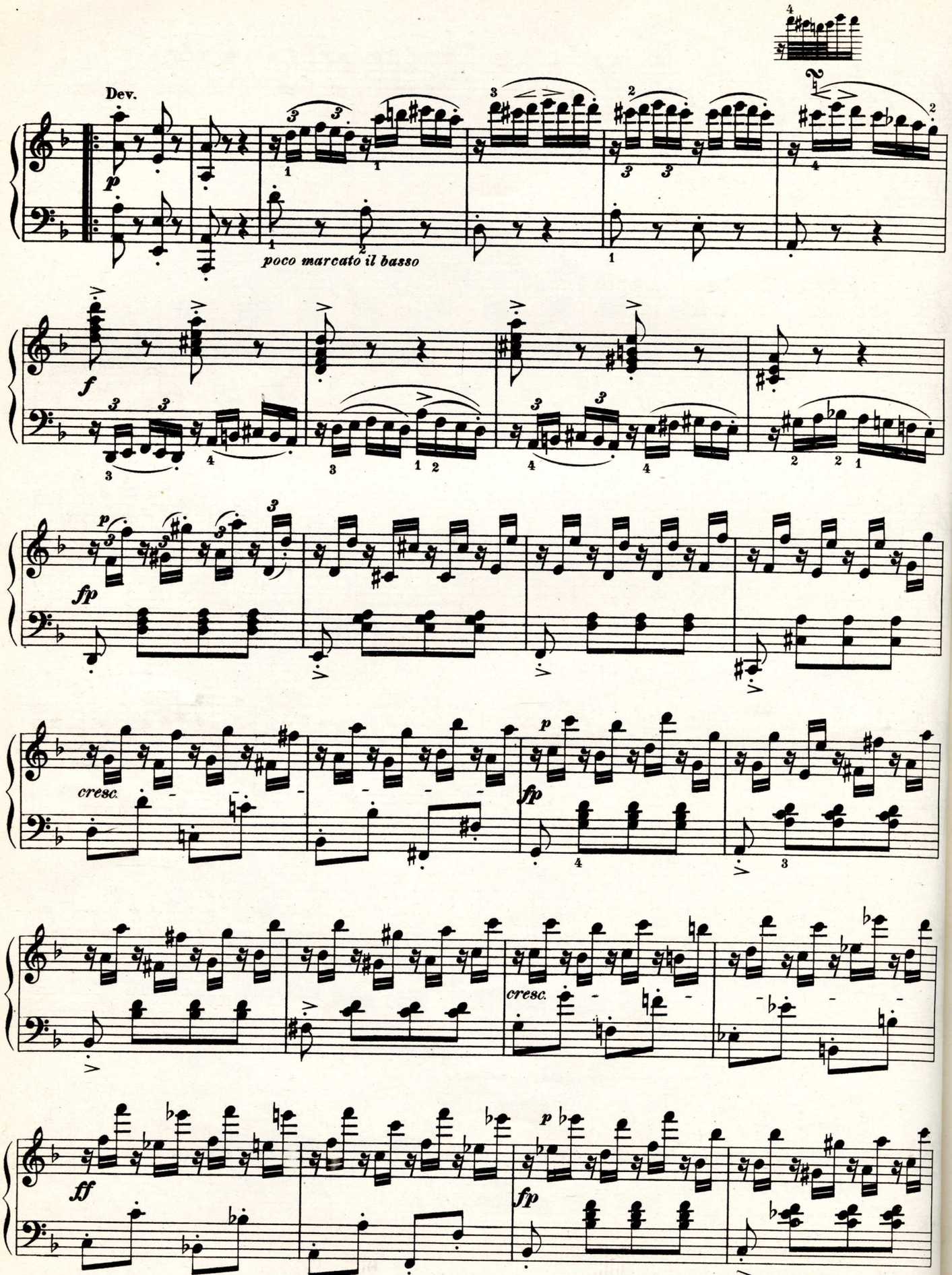
L. van Beethoven. Op. 10 No 2.

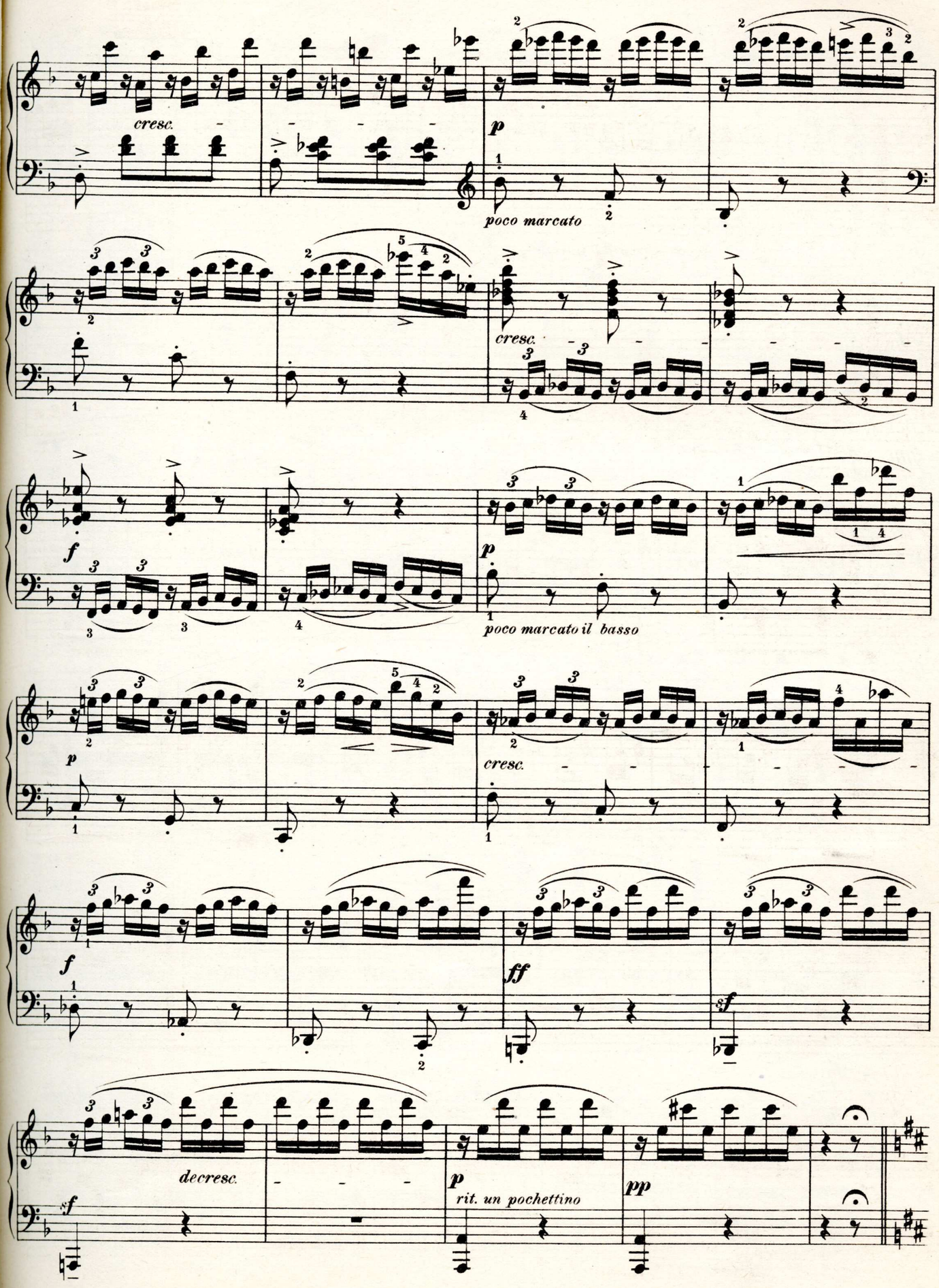
Revised by Dr. von Buelow and Dr. S. Lebert.

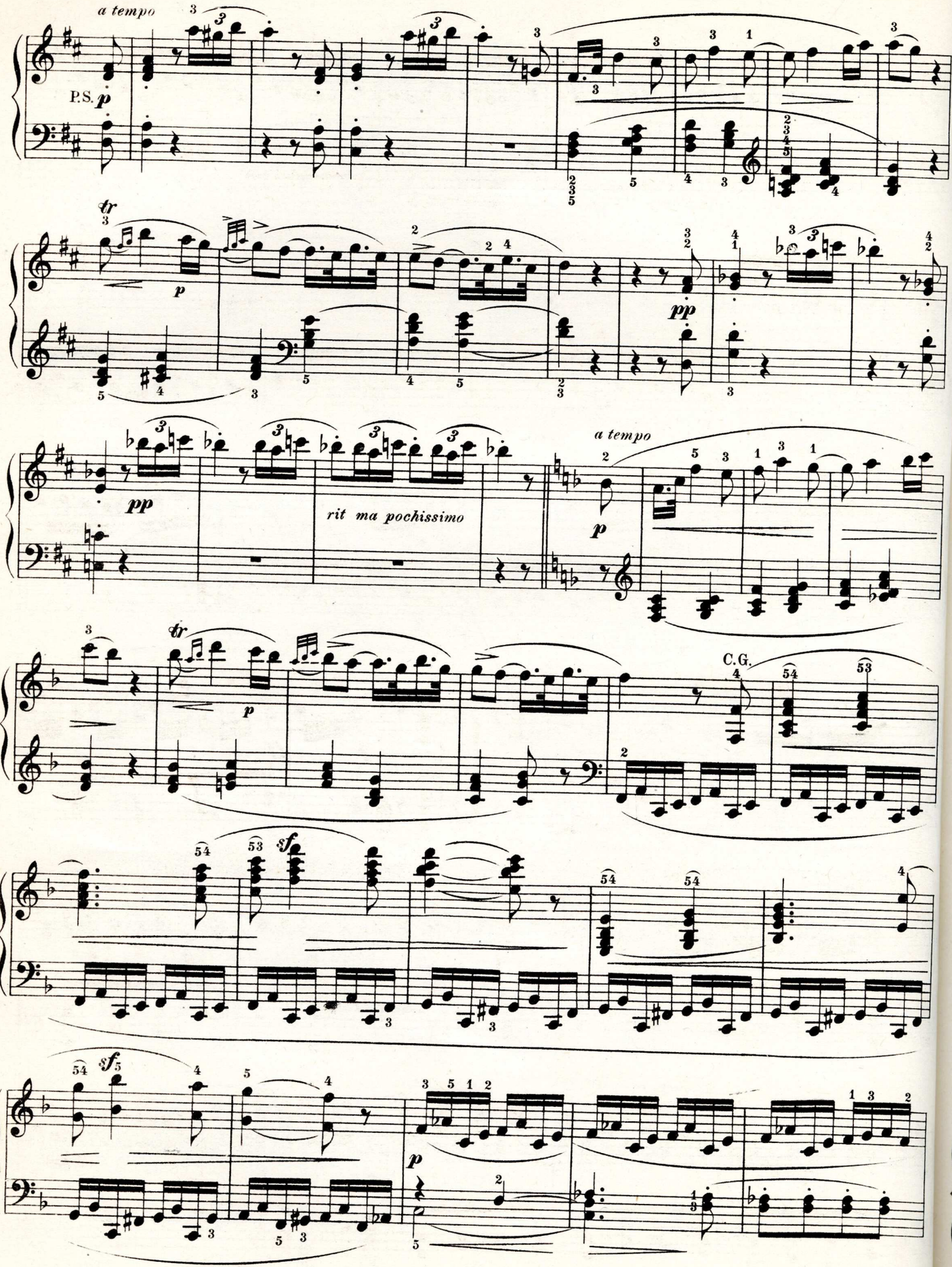
Allegro. ♩ = 108.

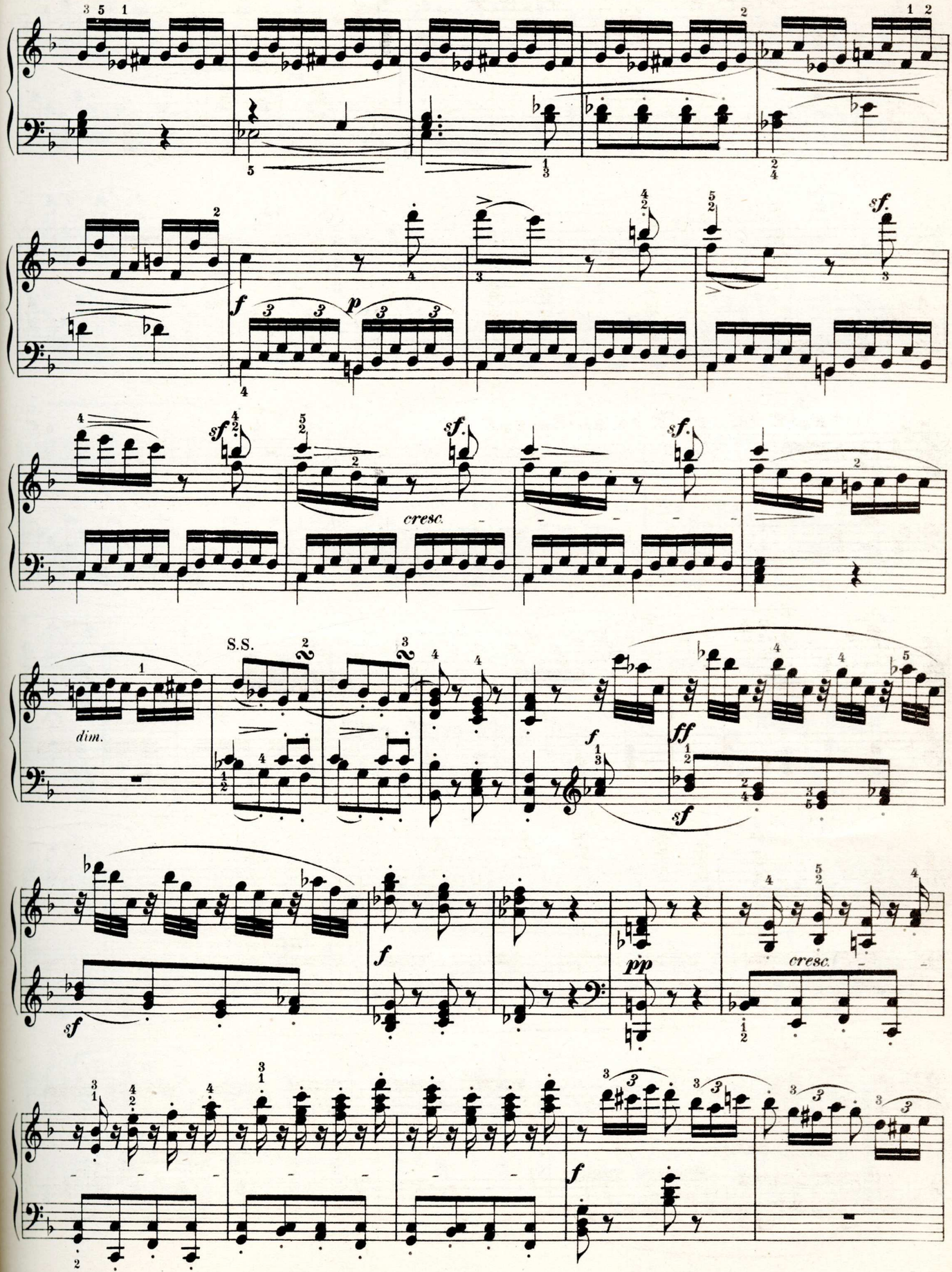


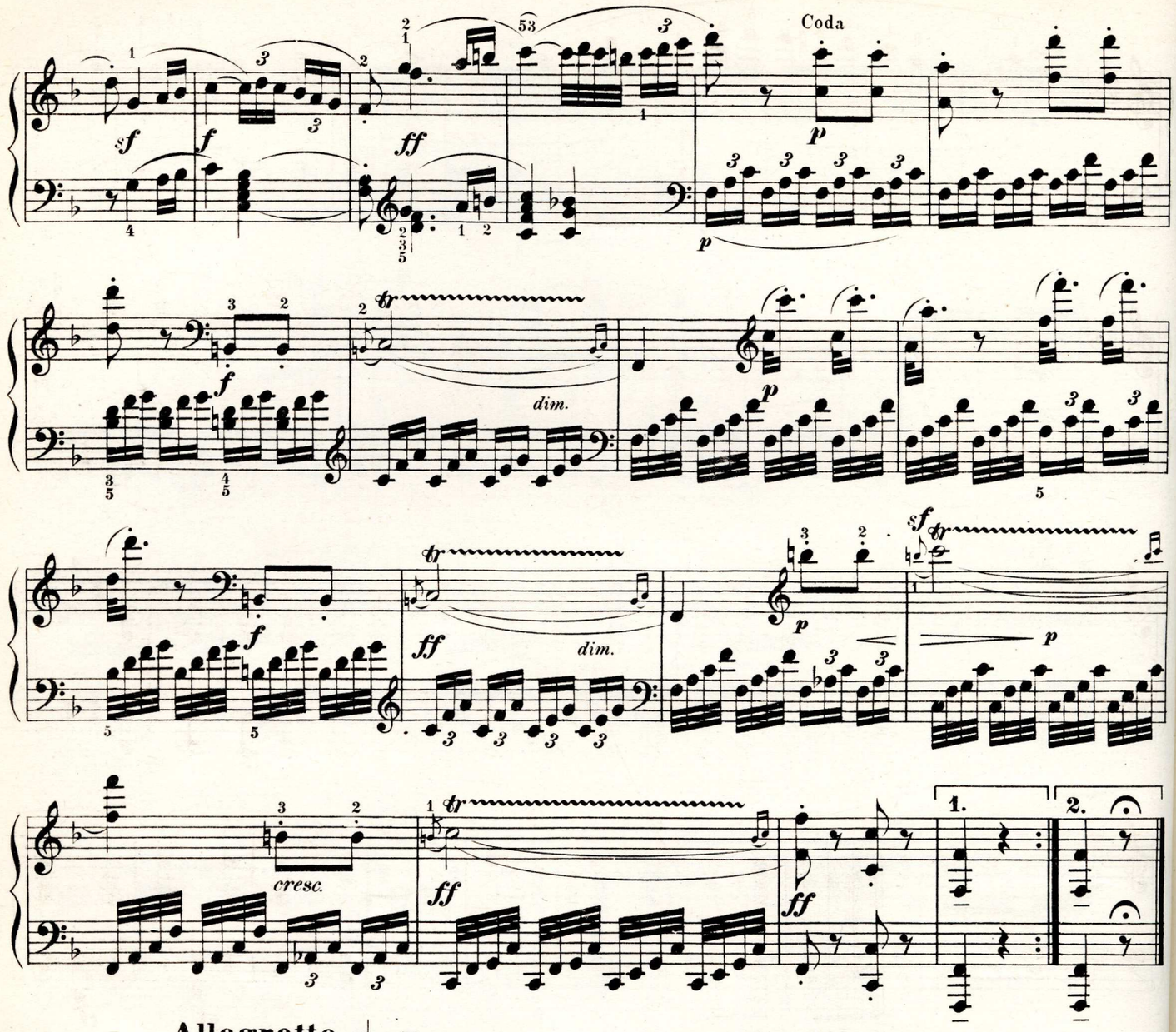

S.S.
Coda.
a)
1.
2.


Dev.
poco marcato il basso
cresc.
cresc.

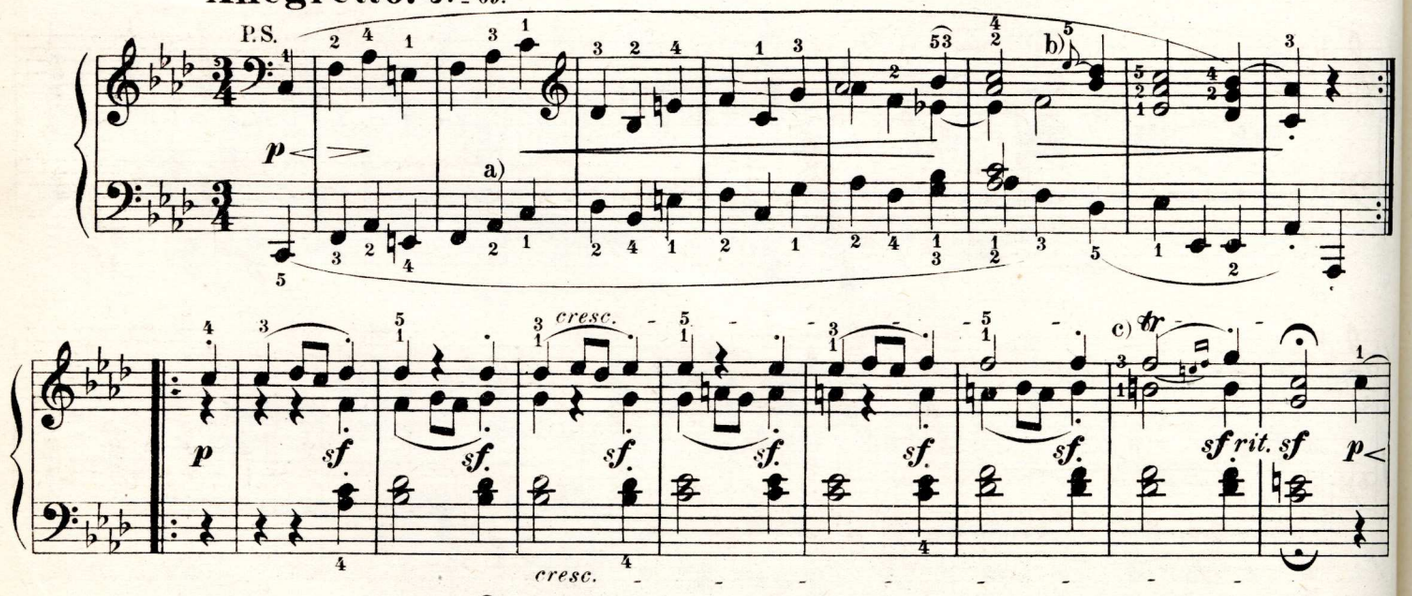

cresc.
p
poco marcato
cresc.
f
p
poco marcato il basso
p
cresc.
f
ff
sf
decresc.
sf
p
rit. un pochettino
pp


a tempo
P.S.
p
tr
p
pp
pp
rit ma pochissimo
a tempo
p
tr
p
C.G.
sf
sf
p

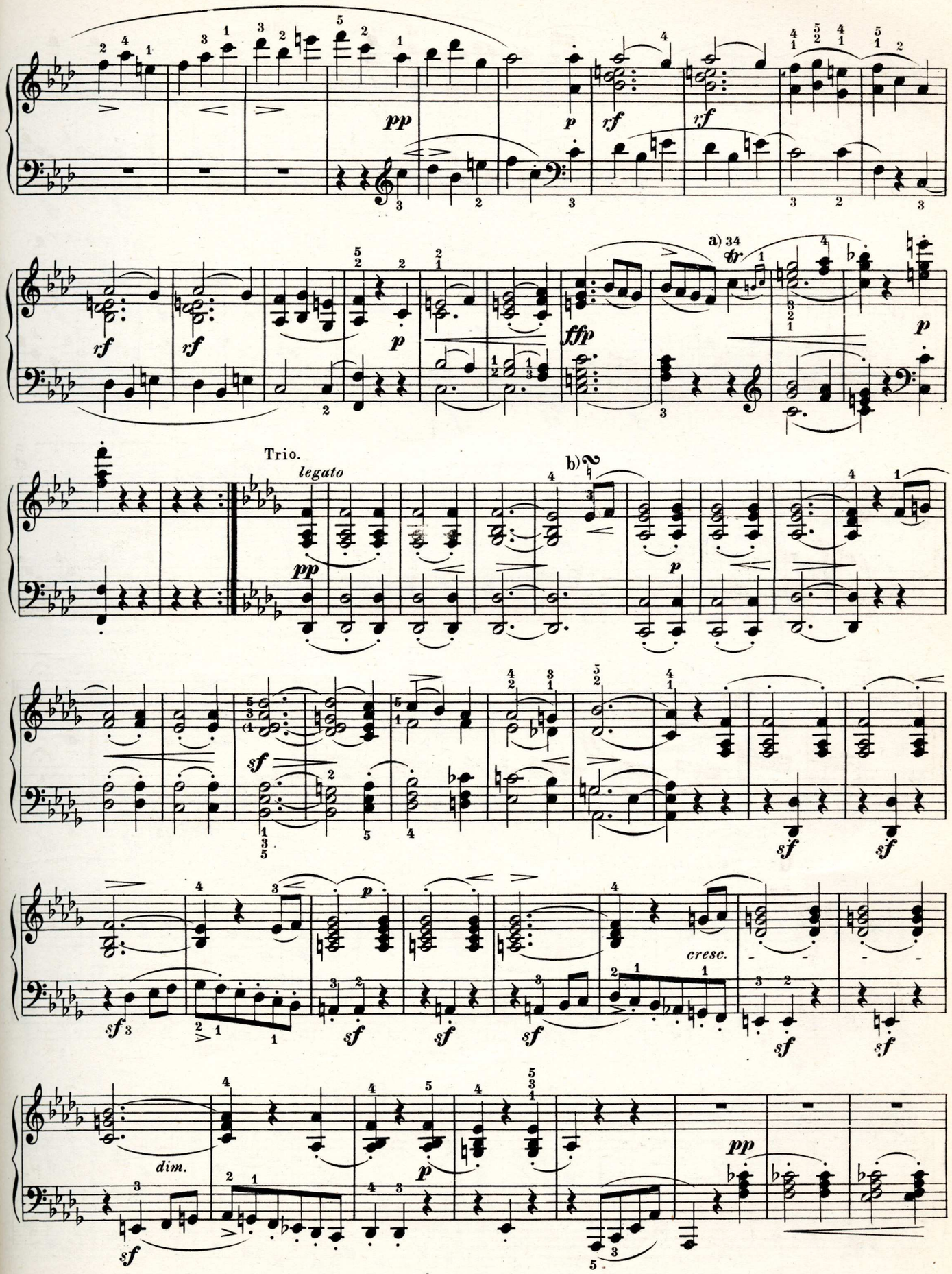

f
p
sf.
cresc.
S.S.
dim.
ff
pp



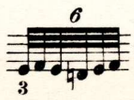
Allegretto. ♩. = 69.

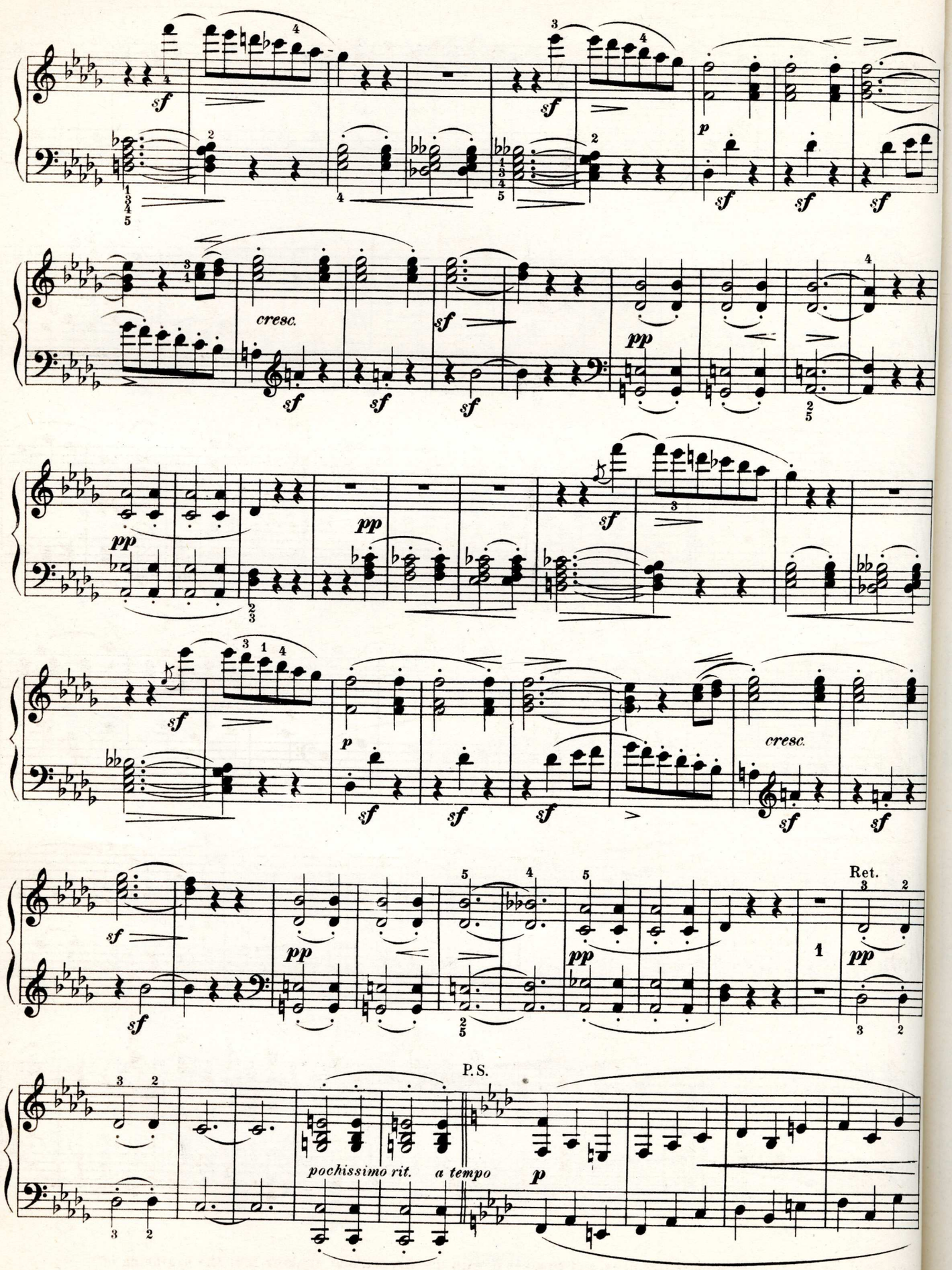


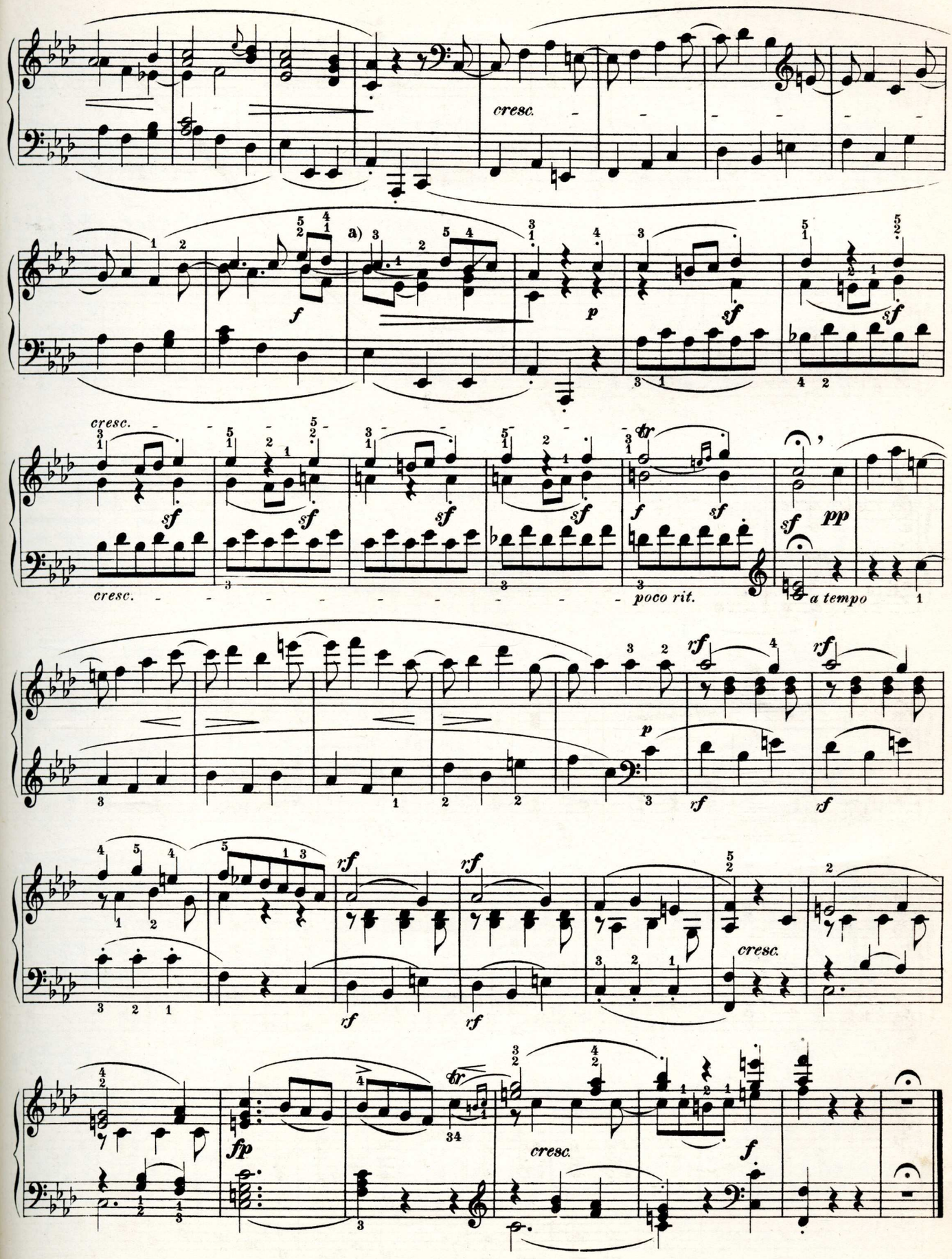
a) Only a slight *crescendo*. b) c) Begin the trill with the principal note.



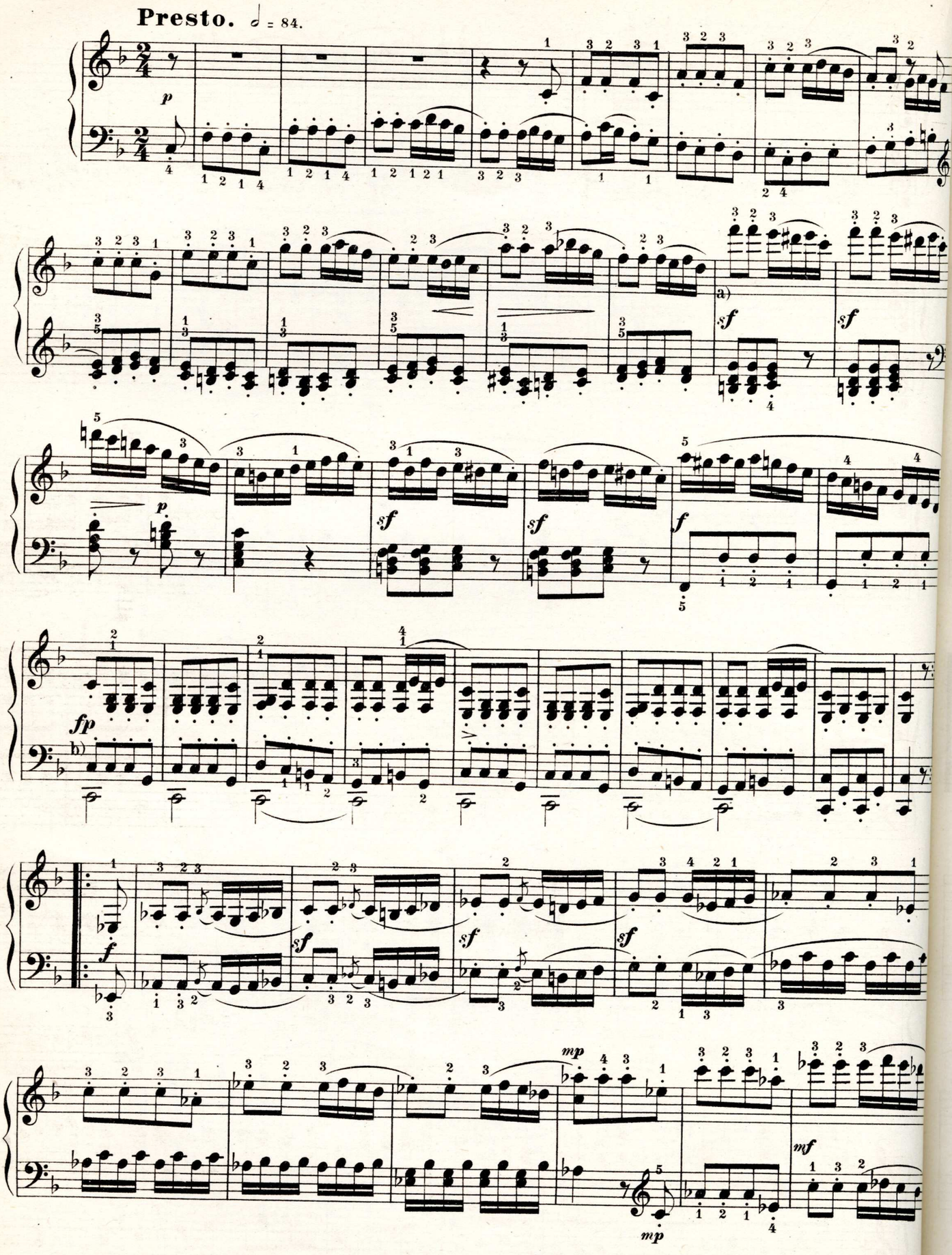
a) Begin the trill with the principal note.

b) 


cresc.
Ret.
P.S.
pochissimo rit.
a tempo

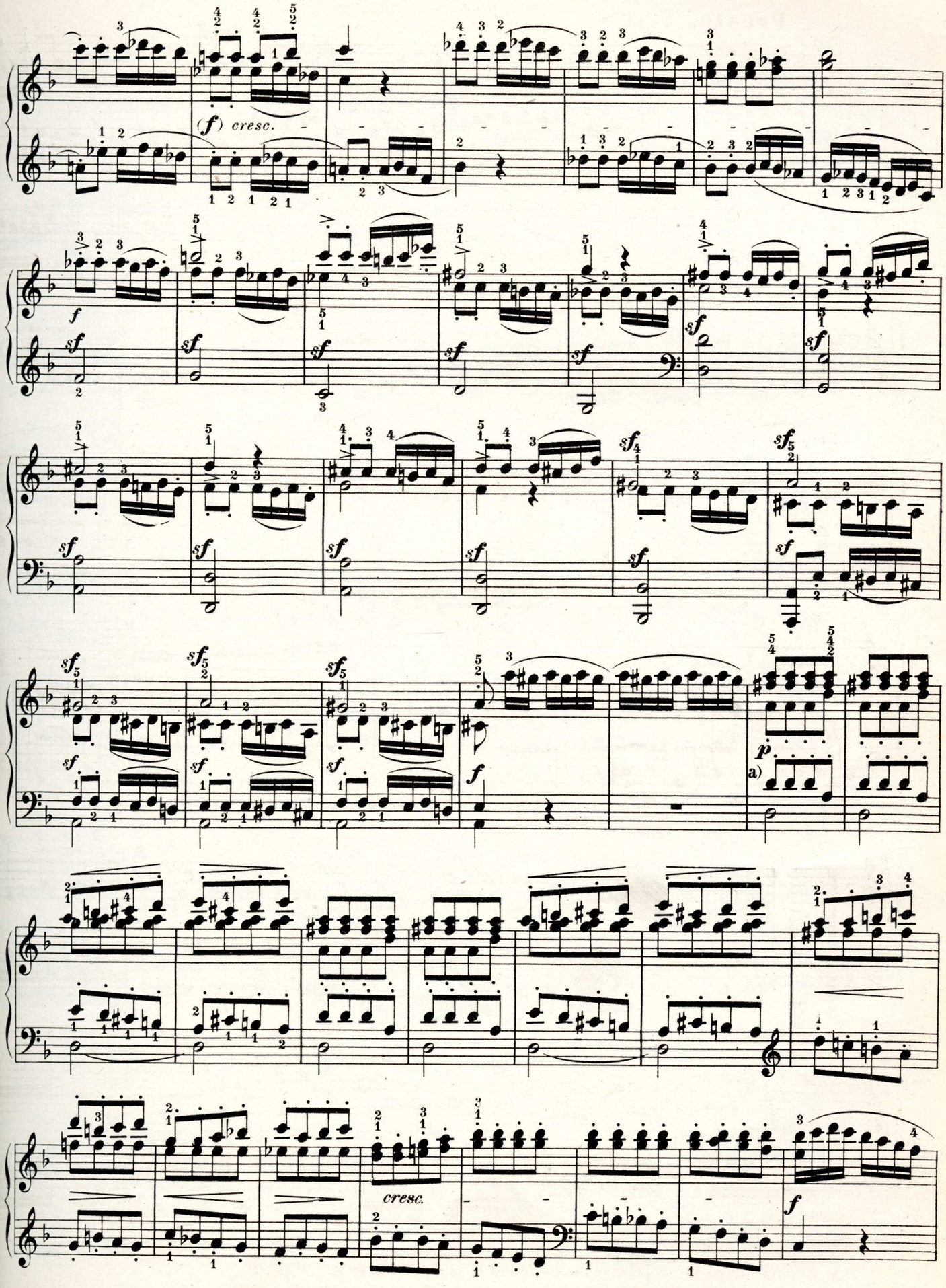


a) Hold the B♭ with the utmost firmness and connect it with the A♭, without striking it at the beginning of the bar.

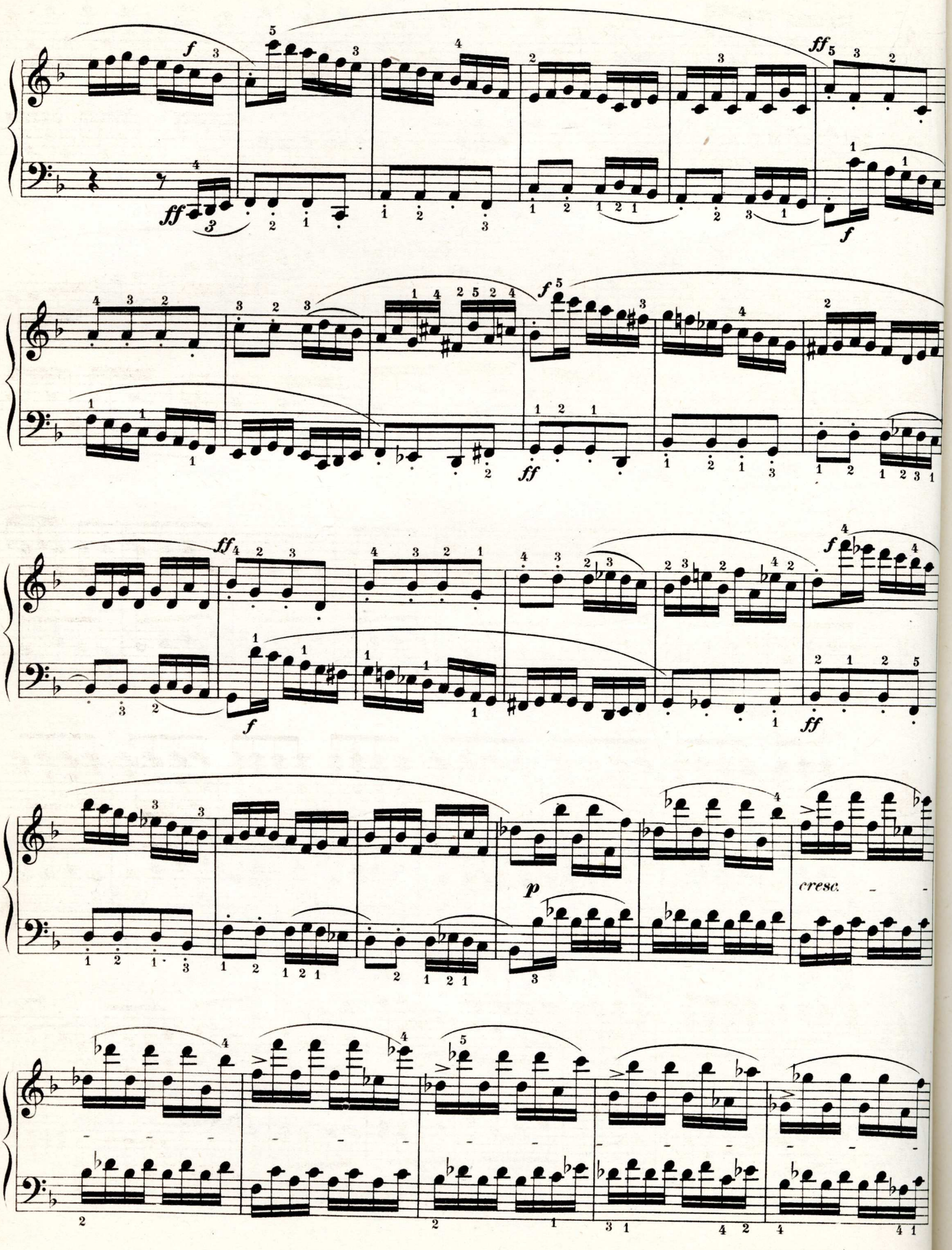


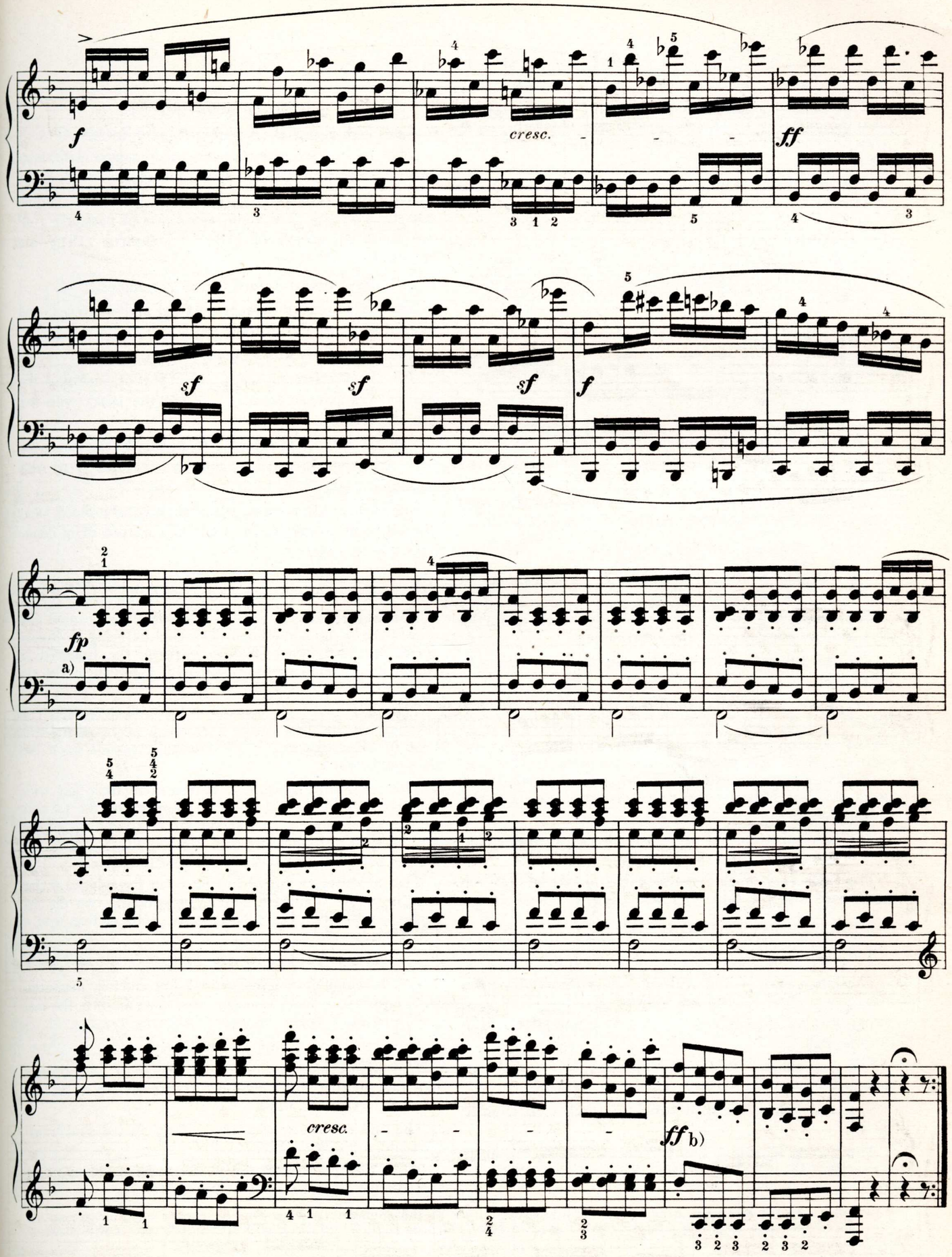
a) The *sf* not to be made too loud and to be followed immediately by *p*.

b) In these eight bars the Tenor, which has the motive, must come out, though not too strong.



a) Like page 12, b)


f
ff
ff
f
f
ff
ff
f
ff
p
cresc.



a) As before.

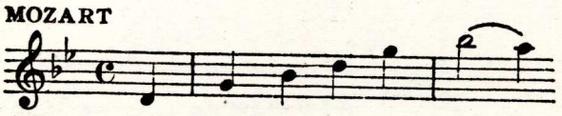
b) Without retarding.

*ANALYSIS OF OPUS 2, No. 1

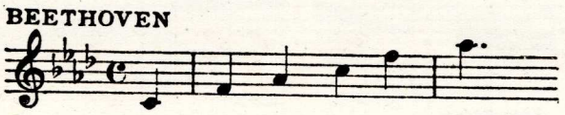
This Sonata appeared in 1796, having been played the year previous by Beethoven at a recital at which Haydn was present. The work is quite Mozartish in matter and treatment.

The first theme is quite similar to that of the G Minor symphony by Mozart.

MOZART



BEETHOVEN



Both of these themes are also found together in one of Beethoven's sketch books. This theme is also used in the 3rd movement of Beethoven's C Minor Symphony Op. 67.

The principal theme in the slow movement was used also in the slow movement of his Quartet (1785) in C.

FIRST MOVEMENT

The 1st subject ends at measure 9 on a half-close. It is written in 2-measure rhythm.

The connecting episode is principally based upon the 2nd and 3rd measures of the first subject.

The 2nd subject begins with the chord of the dominant minor 9th.

The Coda principally confirms the cadence in A♭ major.

The development refers to both subjects. The 1st subject, which was originally in 2-measure rhythm, occurs here, measures 50-56, in 3-measure rhythm. A pedal point of some length, measures 83-96, leads to the recapitulation.

The connecting episode is slightly altered, the beginning of it is transposed into the tonic key.

The Coda very much resembles that in the enunciation, transposed into the tonic key and slightly elongated.

SECOND MOVEMENT.

The 1st subject ends with a full close on the tonic.

The latter part of the 2nd subject is developed from measures 2 and 3 of the 1st subject.

There is no development—measure 32 modulates back to tonic key.

The 1st subject re-appears considerably varied, although the harmony remains almost unaltered.

The 2nd subject is transposed to tonic key, slightly varied.

Alternative Scheme: Ternary Form, Part I., measures 1-17; Part II., 17-32; Part III., 33-48; Coda, 48 to the end.

THIRD MOVEMENT

The "Menuetto" is in Simple Binary form.

The 1st subject commences in F minor with a 4-measure phrase, which is repeated, measures 5^3-9^2, in the relative major; it ends with another 4-measure phrase, measures 9^3-13^1. The right hand parts of measures 7^3-9^2 are inverted, measures 9^3-11^2. Measures 11^3-13^1 are repeated.

The development refers to the 1st subject.

The 1st subject re-appears, varied and shortened, and altered so as to end in tonic key.

The Trio is in Simple Binary form.

The Trio contains many instances of inverting the parts. Compare measures 6-8 (in the bass) with 2-4 (in the treble).

The 1st subject is referred to in the development; the parts are again inverted. Compare measures 17-19 with measures 13-15.

The 1st subject re-appears slightly shortened, and altered so as to end in the tonic key instead of in dominant key as before.

FOURTH MOVEMENT.

The long episode in the "development" has caused this movement to be sometimes described as being in Rondo form, but if it were in Rondo form, the Enunciation would have ended in tonic key with a return of the 1st subject.

The first part of measure 1 is introductory. The rhythm of the first subject commences upon the 3rd beat of the measure. The 1st subject ends upon the dominant chord.

The connecting episode commences in tonic key with the 2nd part of the 1st subject, followed by the 1st part of the same subject in the key of G (dominant of the 2nd subject), 5 measures on the dominant 7th of the key of C minor lead into the 2nd subject.

The 2nd subject, instead of being in the relative major key, is in the dominant minor; it contains two distinct themes, measures 23-35 and 35-51, both ending with a full close.

The Coda is based upon the first subject.

The development begins, after 2 introductory measures, with an episode in A♭ major, measures 62-112, the real "working-out" being between measures 112-141.

The 1st subject re-appears unaltered.

The connecting episode is for the most part exactly like that in the "Enunciation," transposed so as to lead into the key of the tonic.

The 2nd subject re-appears slightly varied, and transposed to tonic key.

The Coda consists entirely of a varied repetition of the commencement of the 1st subject.

* In numbering the measures, each portion of a measure, either at the commencement or in the course of a movement, has been reckoned as a single measure; the smaller figures denote the beat of the measure to which reference is made.

SONATA

in F minor

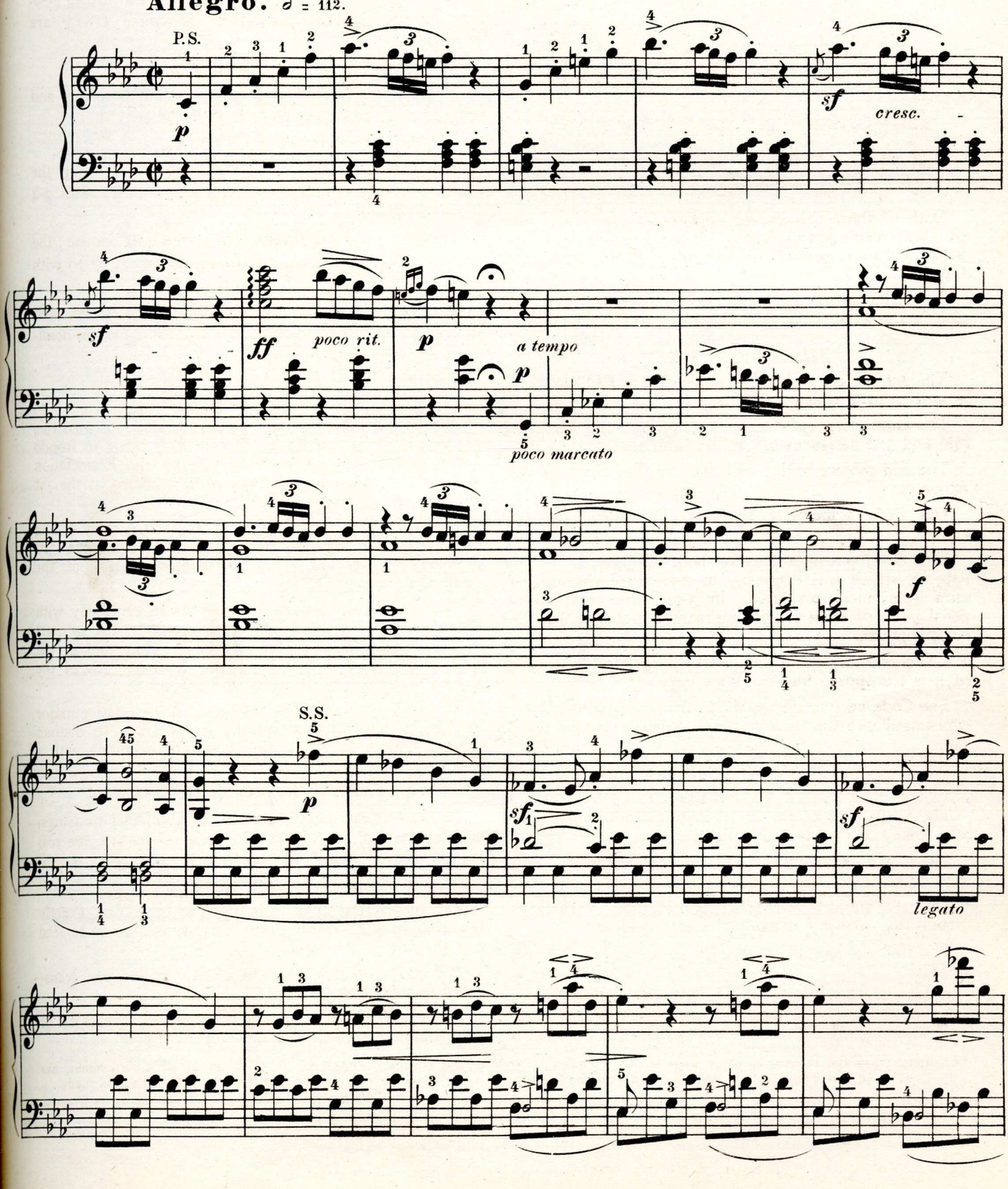
Dedicated to Joseph Haydn

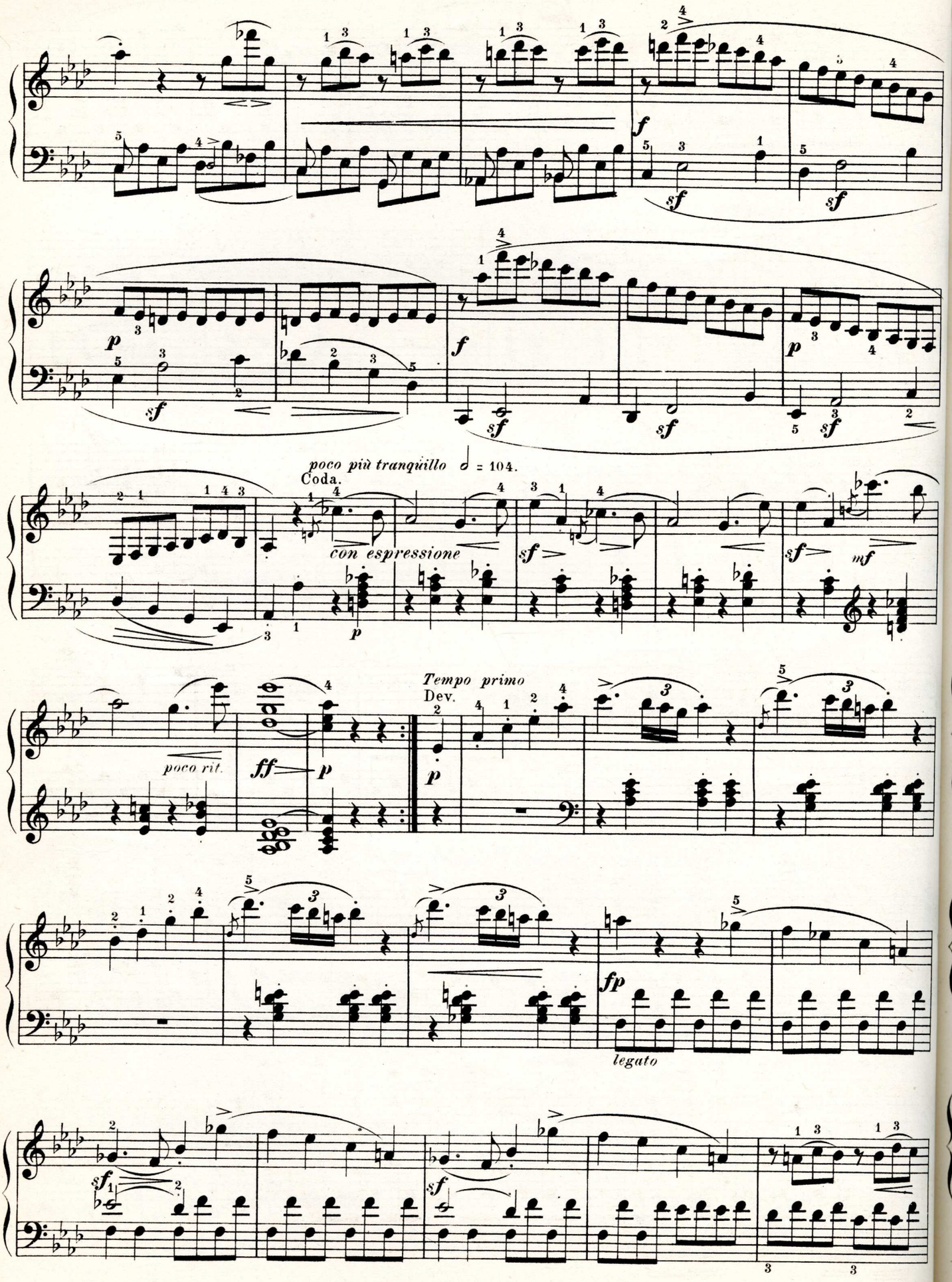
Abbreviations: P.S. signifies Principal Subject, S.S. Second Subject, C. Coda, Dev. Development, Ret. Return, Mod. Modulation, I.G. Intermediate Group.

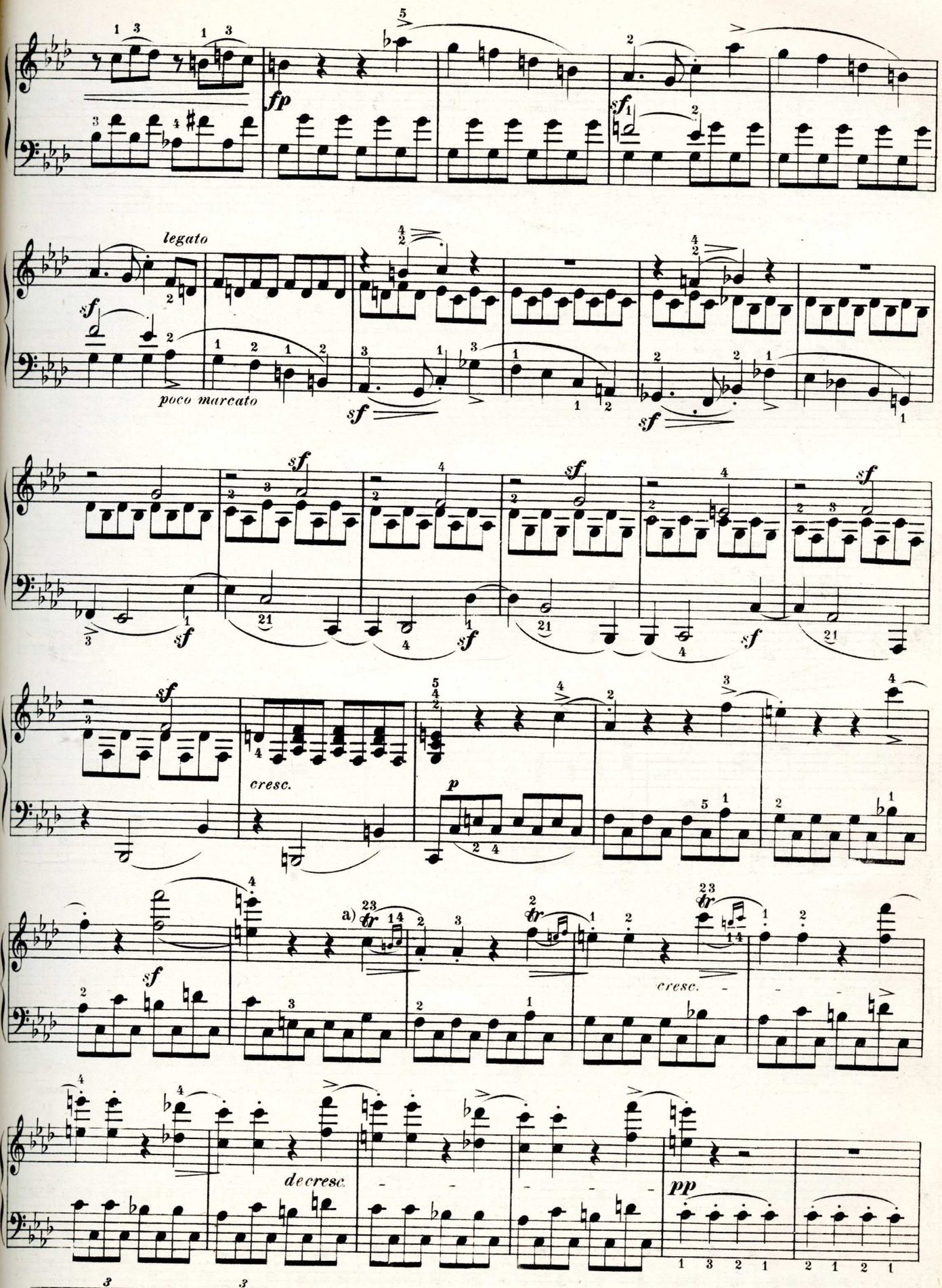
L. van Beethoven, Op. 2. Nº 1.

"COTTA EDITION"

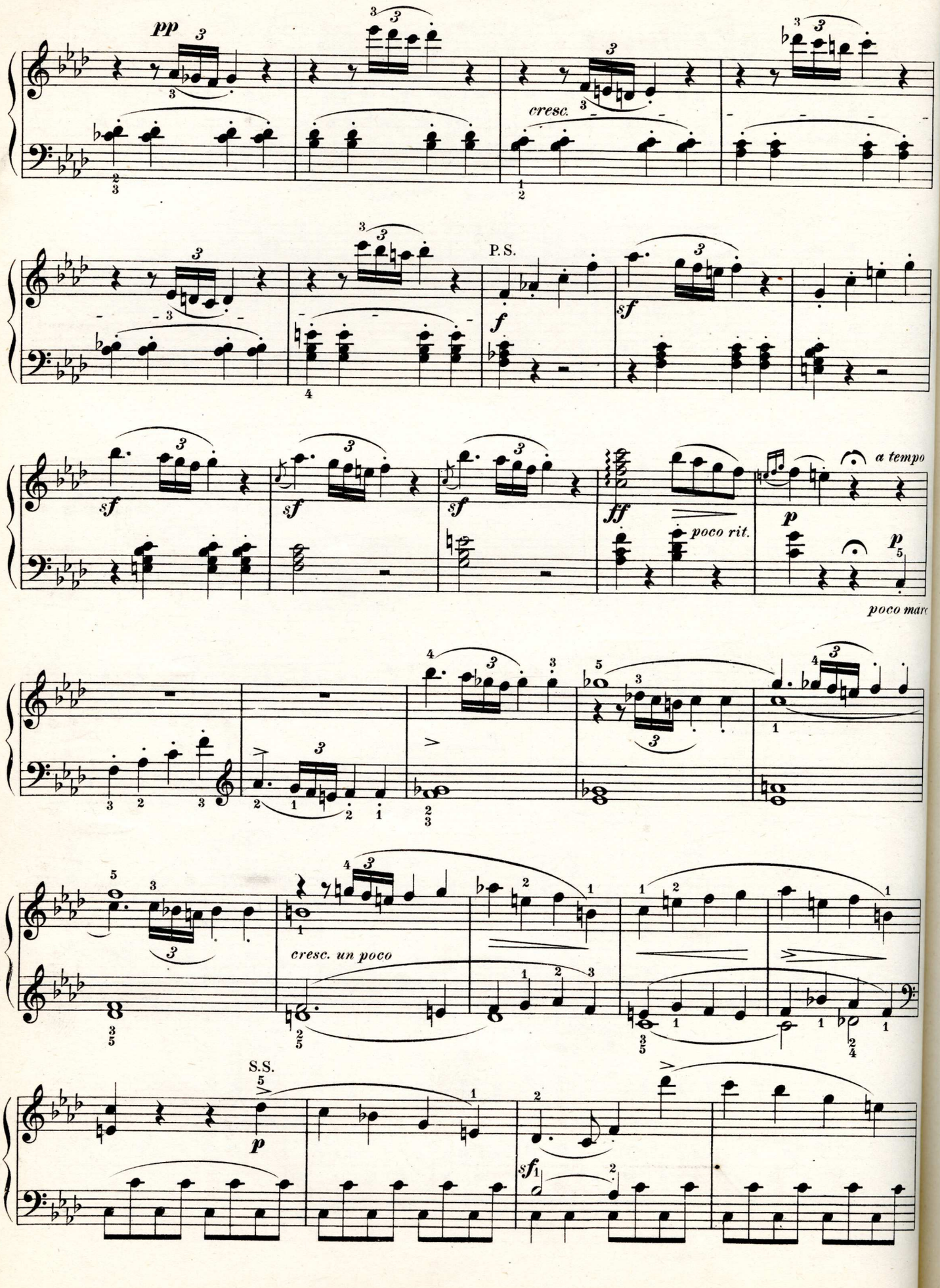
Allegro. ♩ = 112.

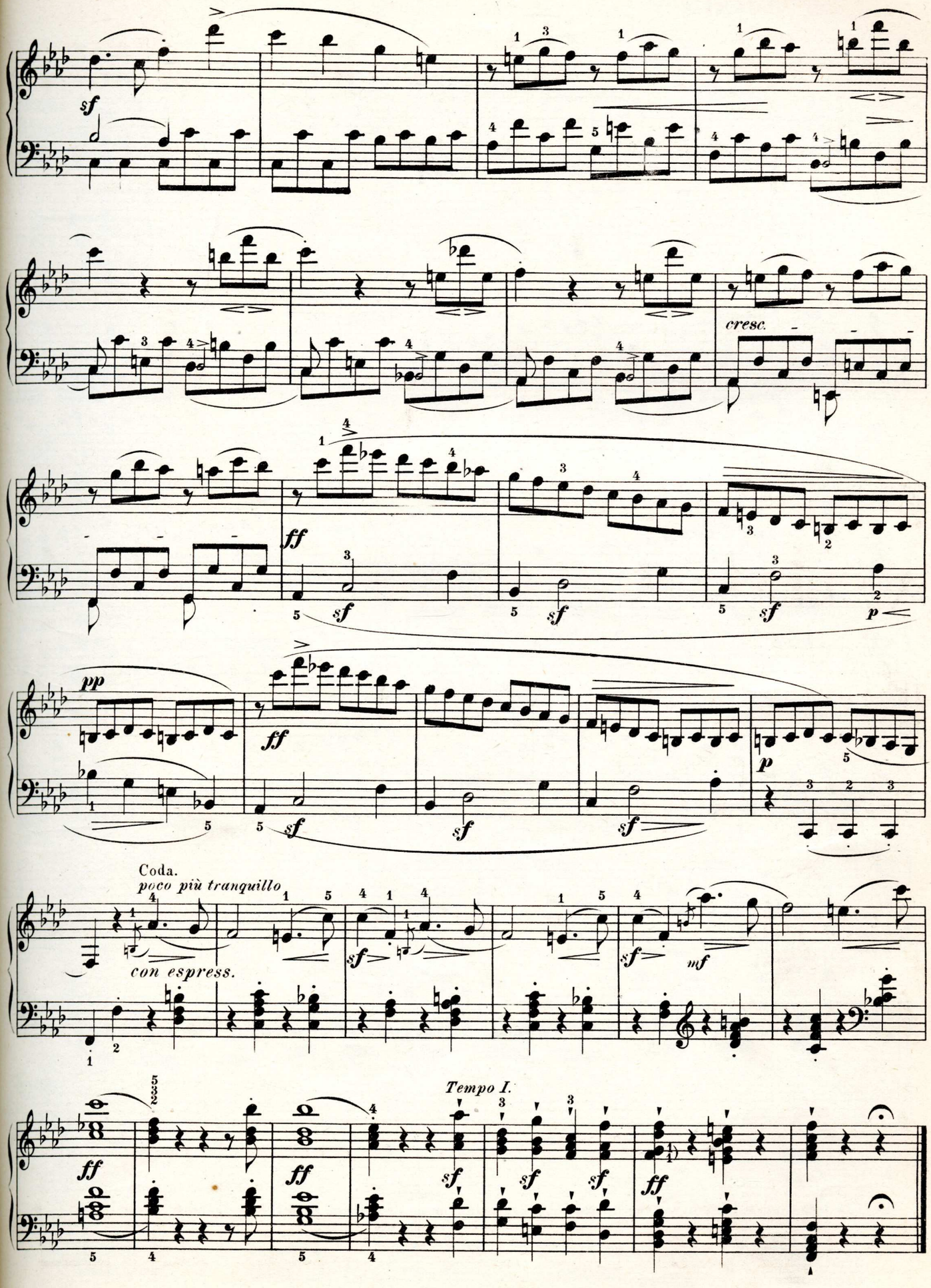



poco più tranquillo ♩ = 104.
Coda.
con espressione
poco rit.
Tempo primo
Dev.
legato

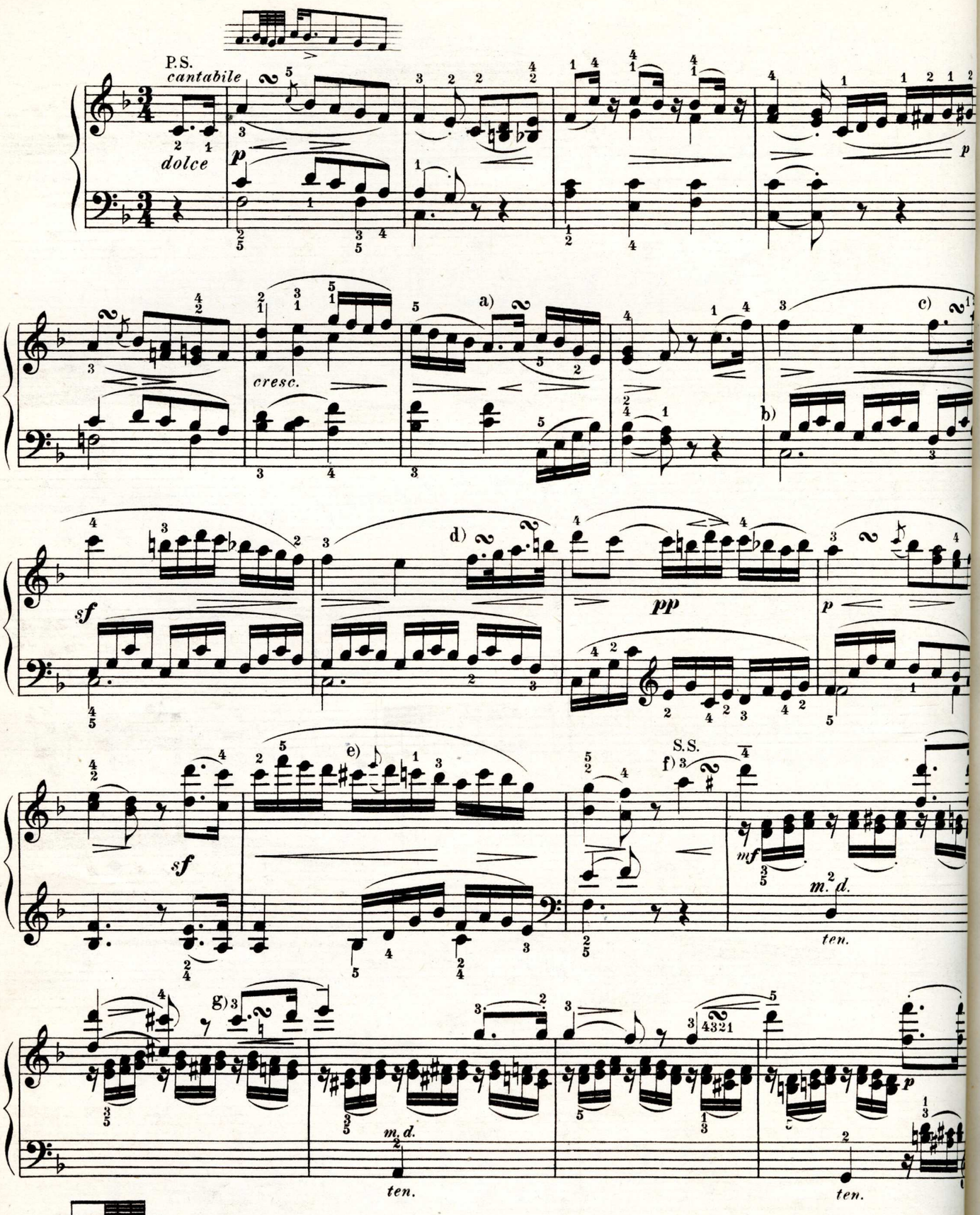


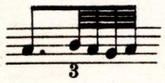
a) easier:


pp
cresc.
P.S.
f
sf
ff
poco rit.
a tempo
p
poco marc
cresc. un poco
S.S.
sf

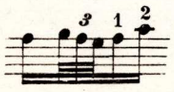
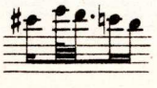
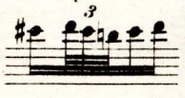

sf
cresc.
ff
sf
sf
sf
p
pp
ff
sf
sf
sf
p
Coda.
poco più tranquillo
con espress.
sf
sf
mf
Tempo I.
ff
ff
sf
sf
sf
ff

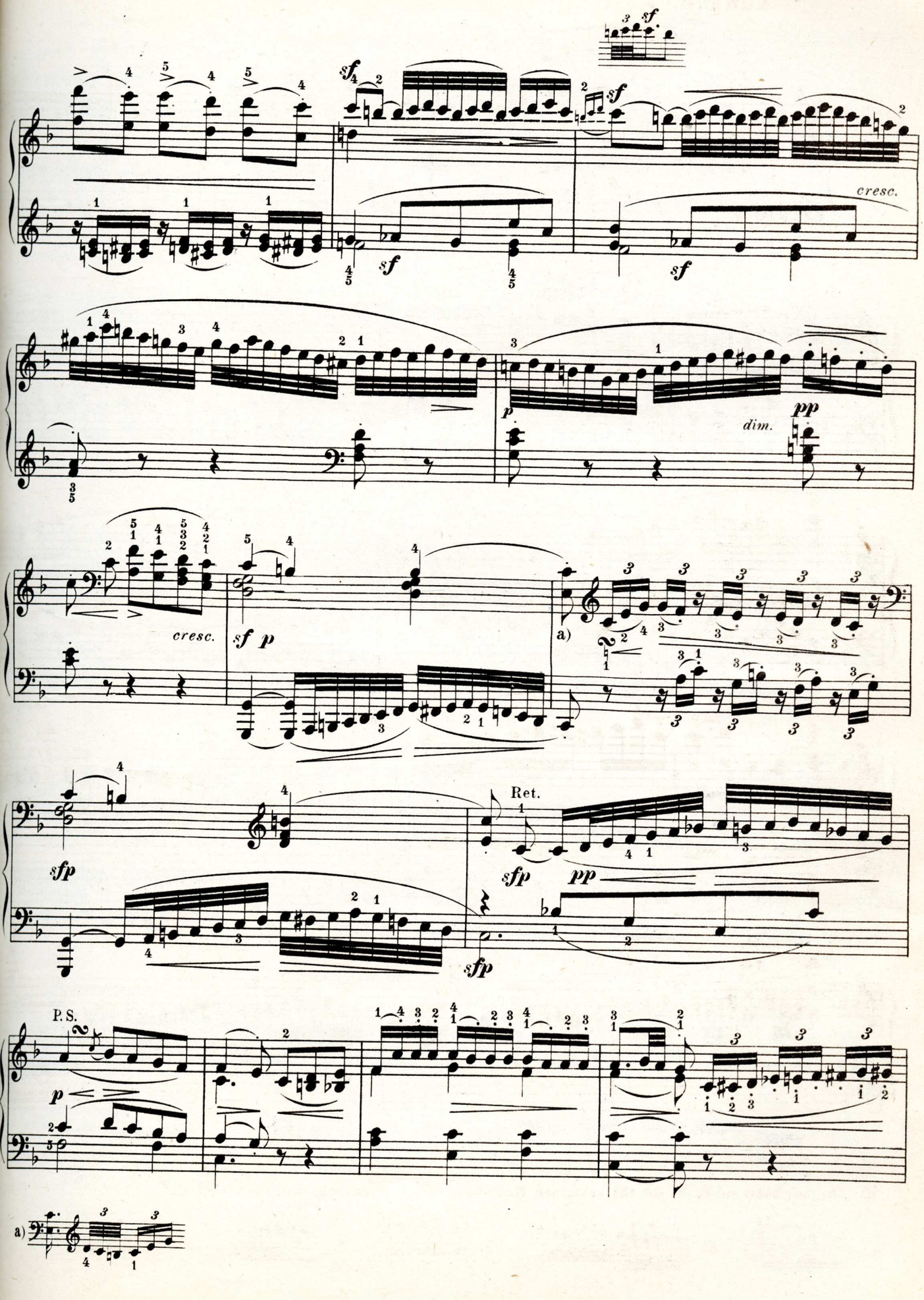
Adagio. ♪ = 88.

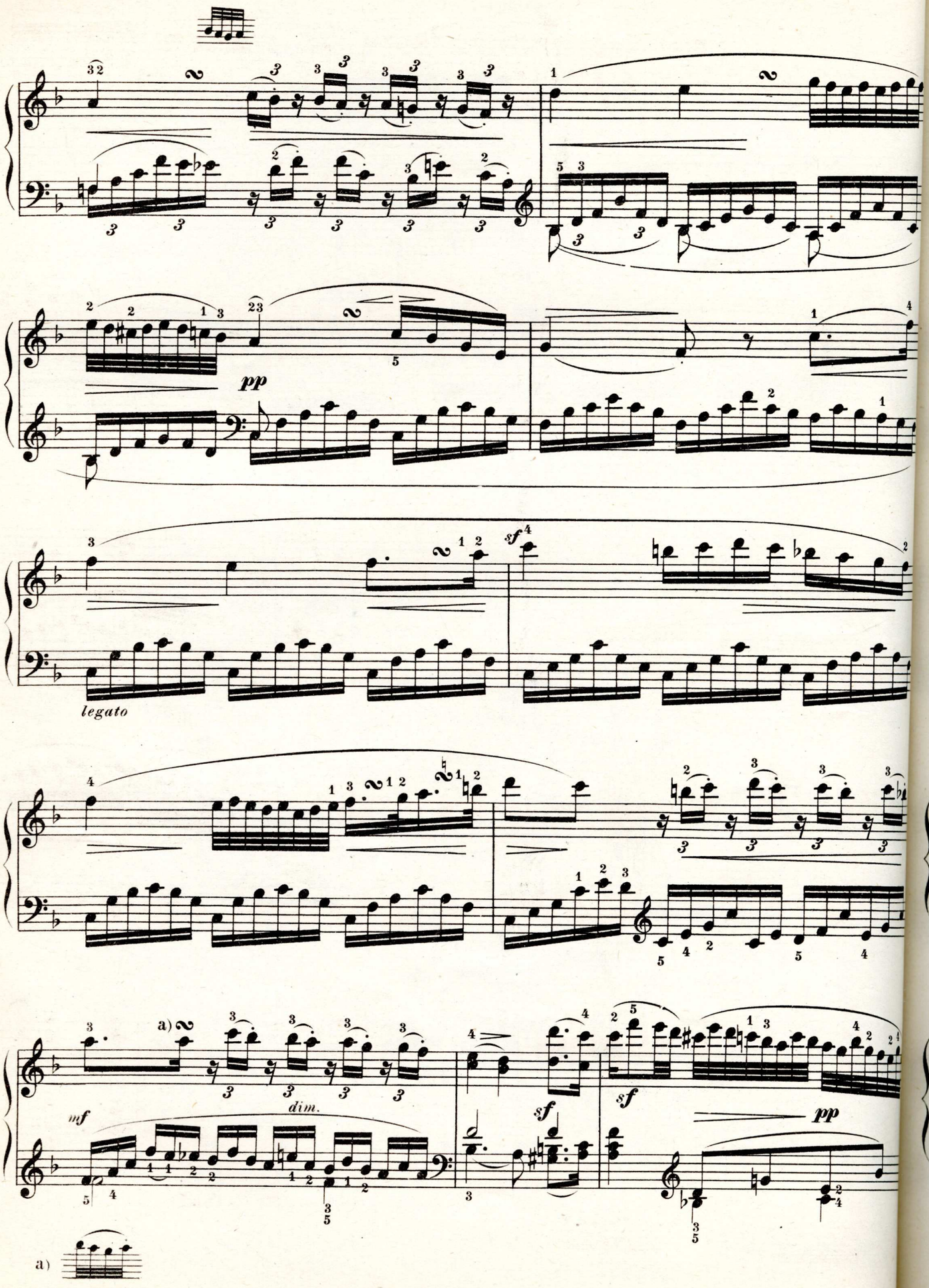


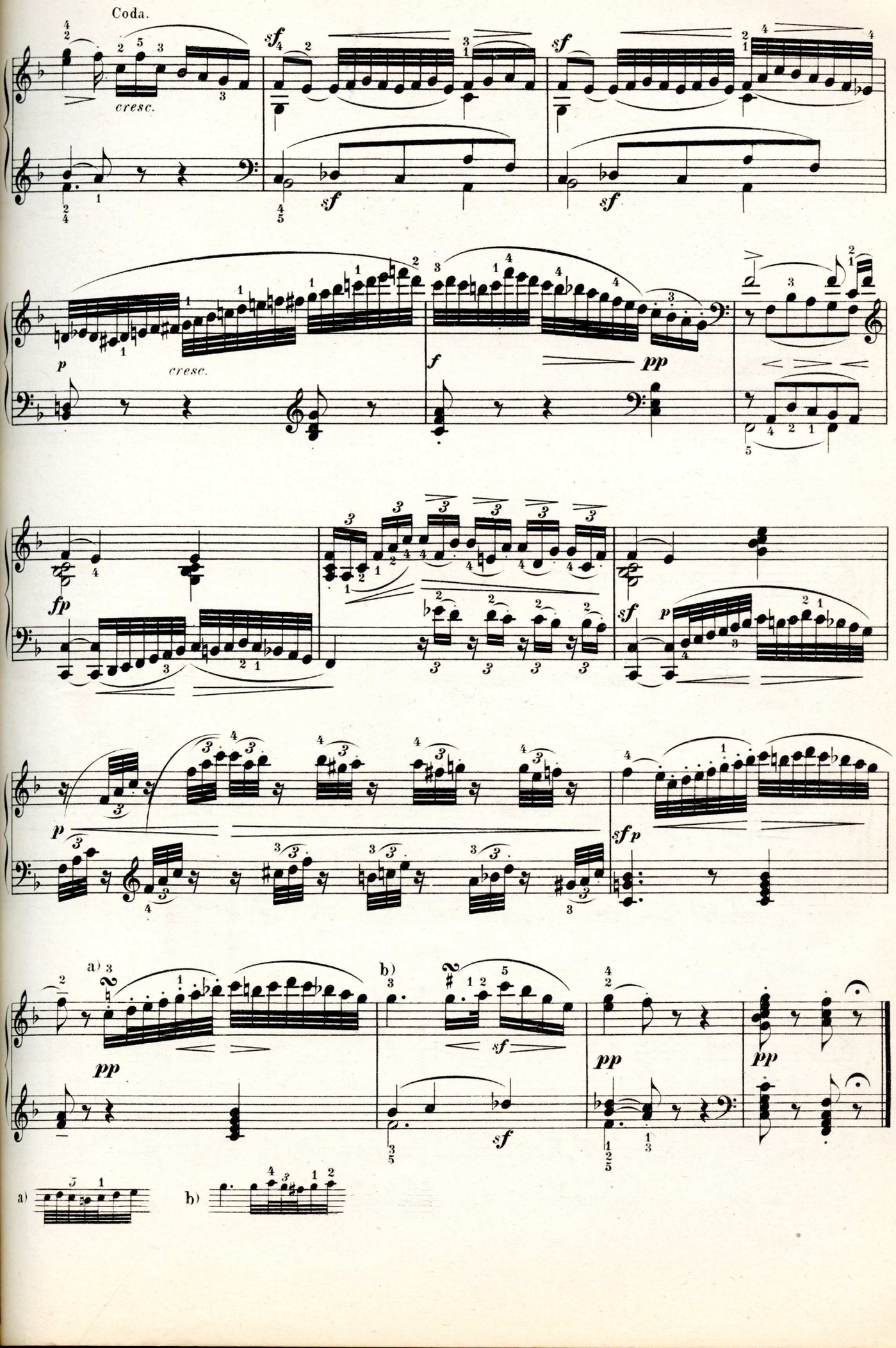
a) 

b) The left hand subdued, yet the sustained Bass notes more prominent than the sixteenths.

c)  d) e)  f) g) 

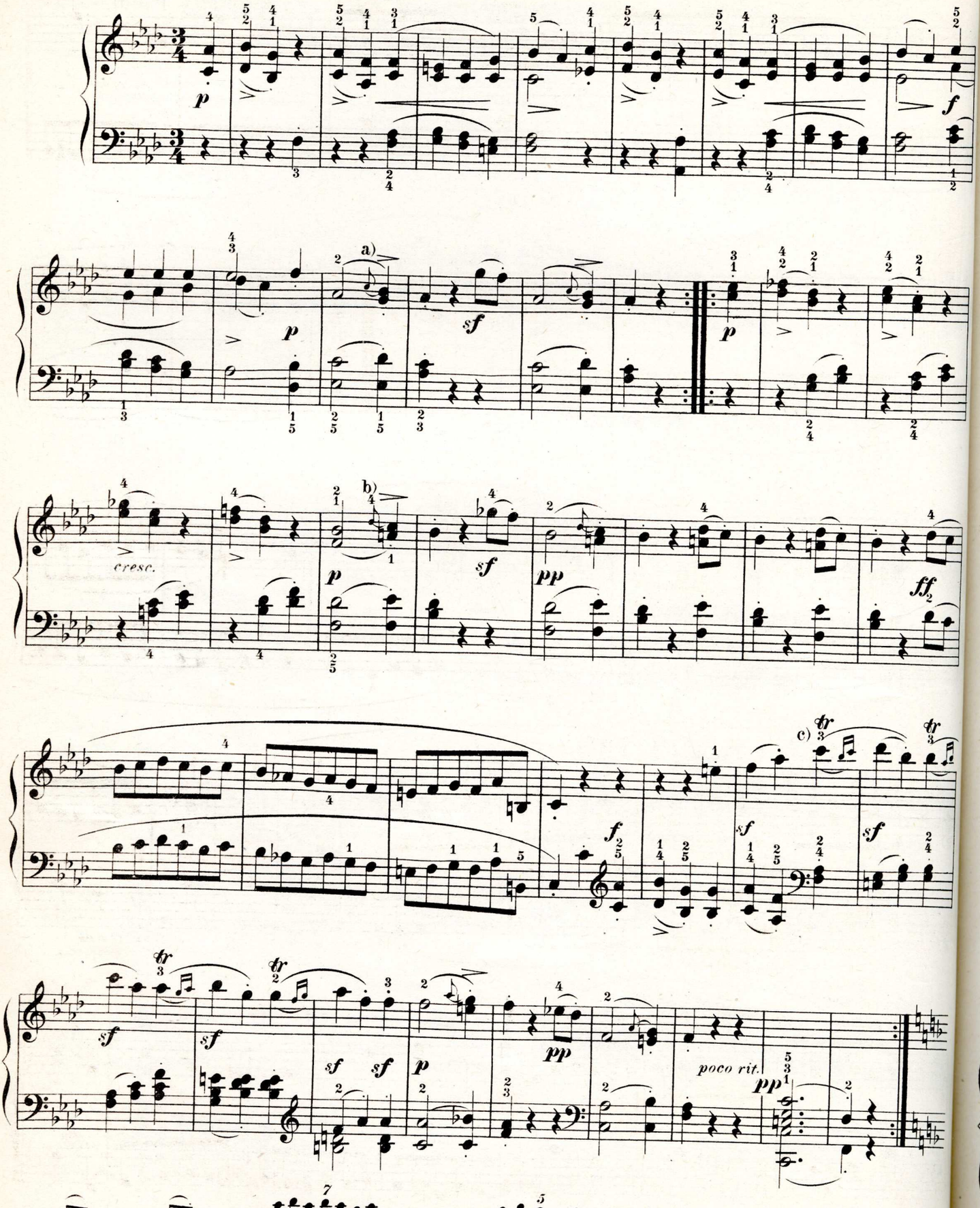

sf
cresc.
sf
p
dim.
pp
cresc.
sf p
a)
sfp
Ret.
sfp
pp
sfp
P.S.
p
a)


pp
legato
sf
a)
mf
dim.
sf
sf
pp
a)


Coda.
cresc.
cresc.
a)
b)
a)
b)

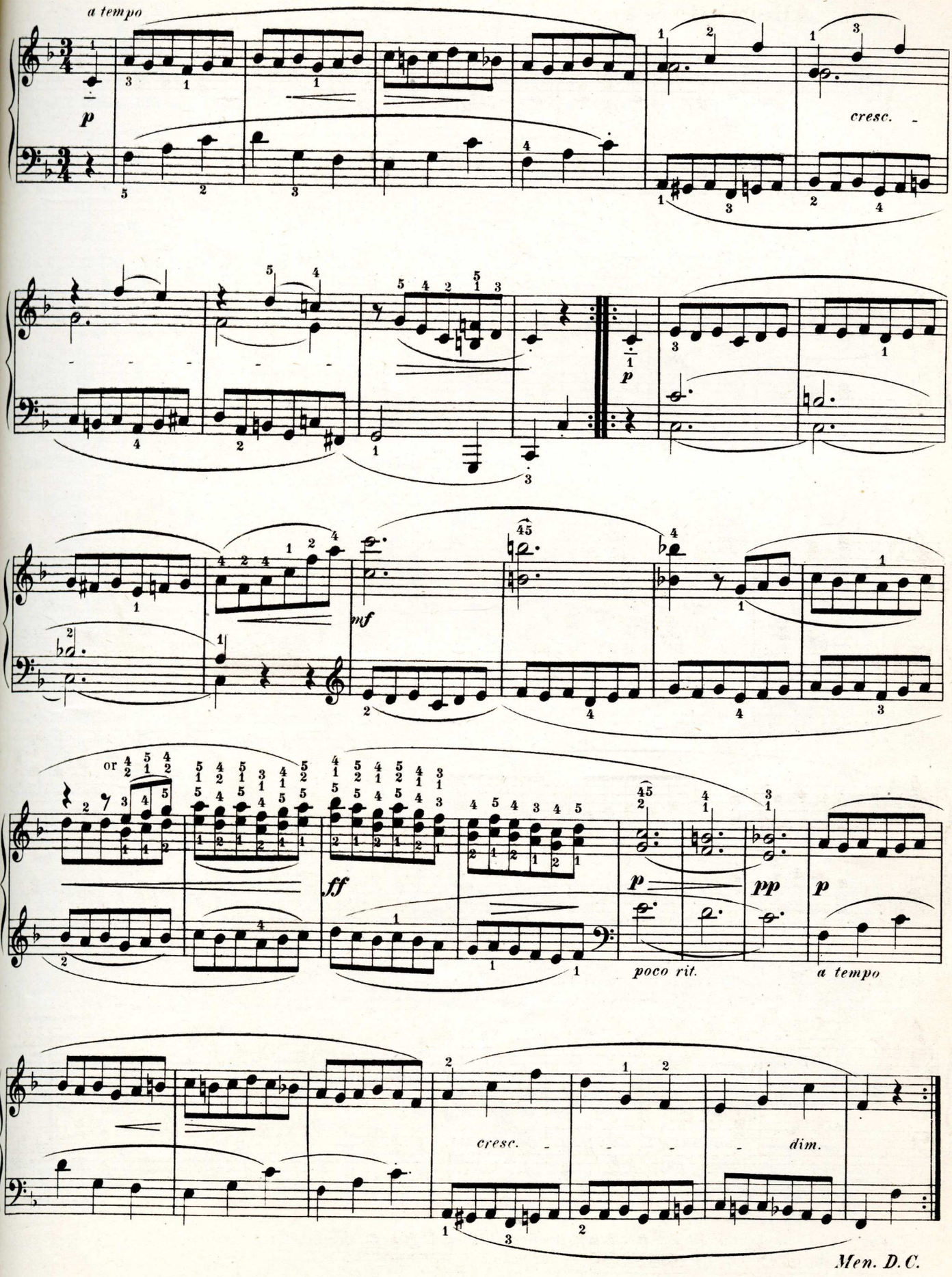
MENUETTO.

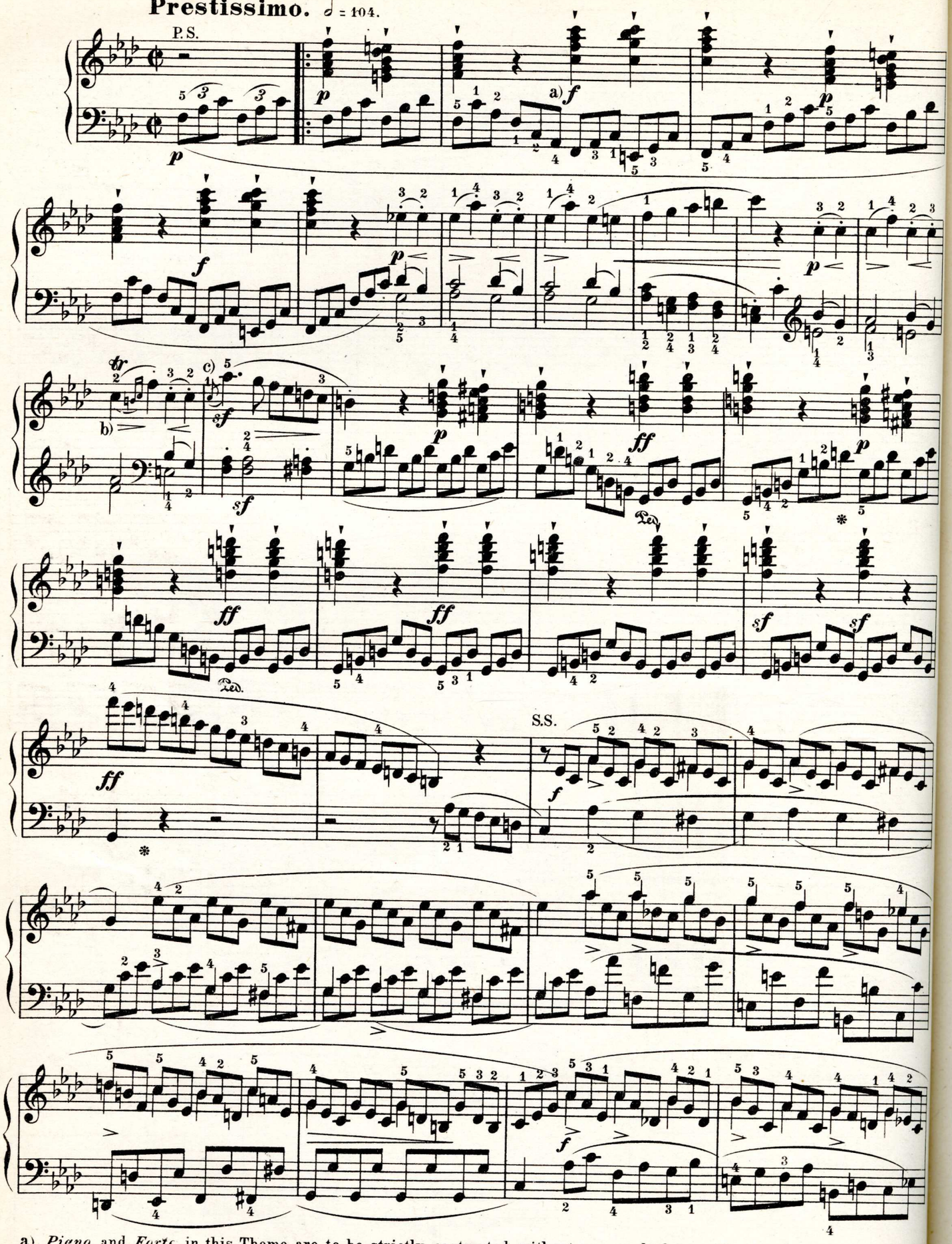
Allegretto. ♩. = 63.



a) b) c) 7 or easier: 5

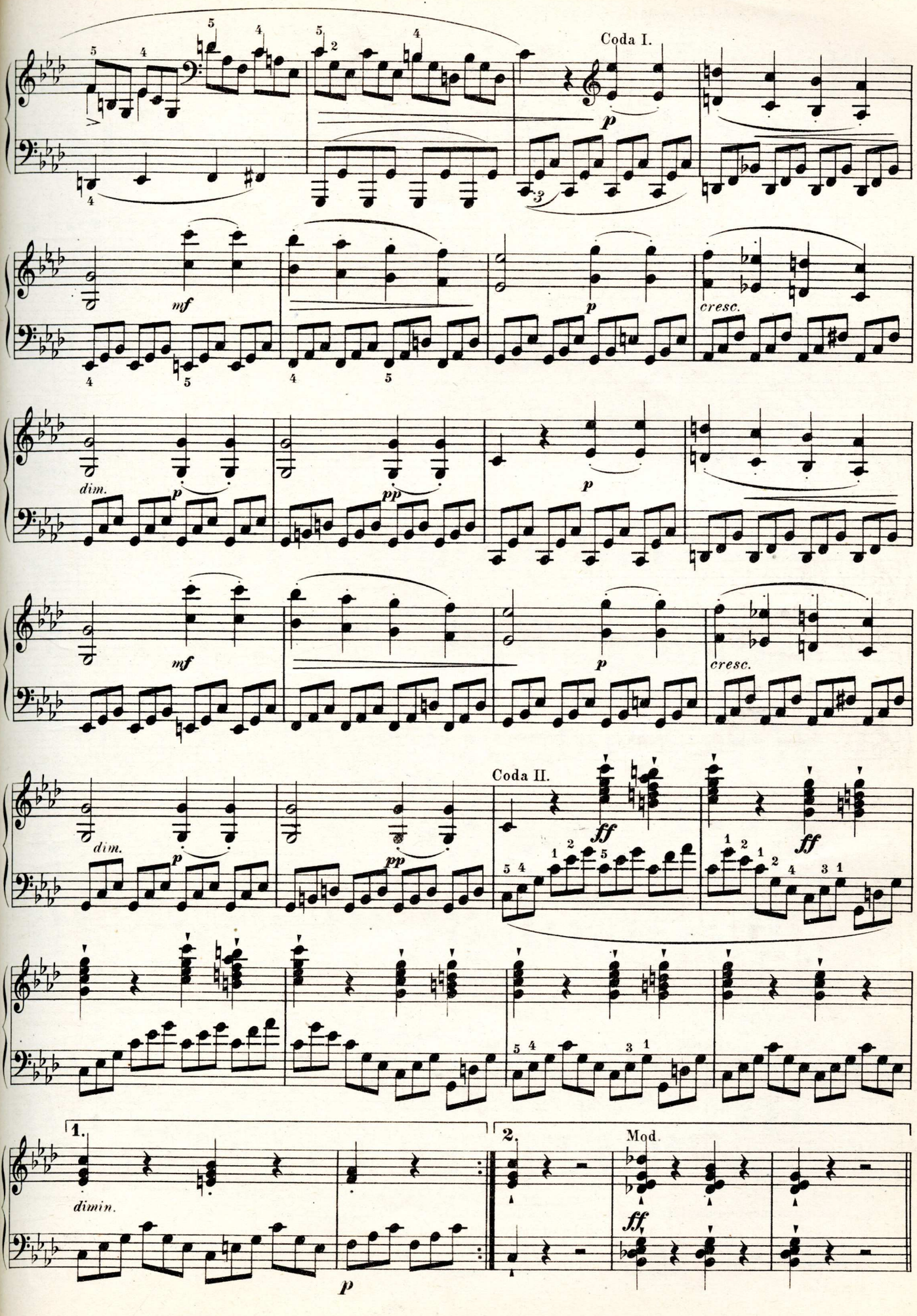
TRIO.

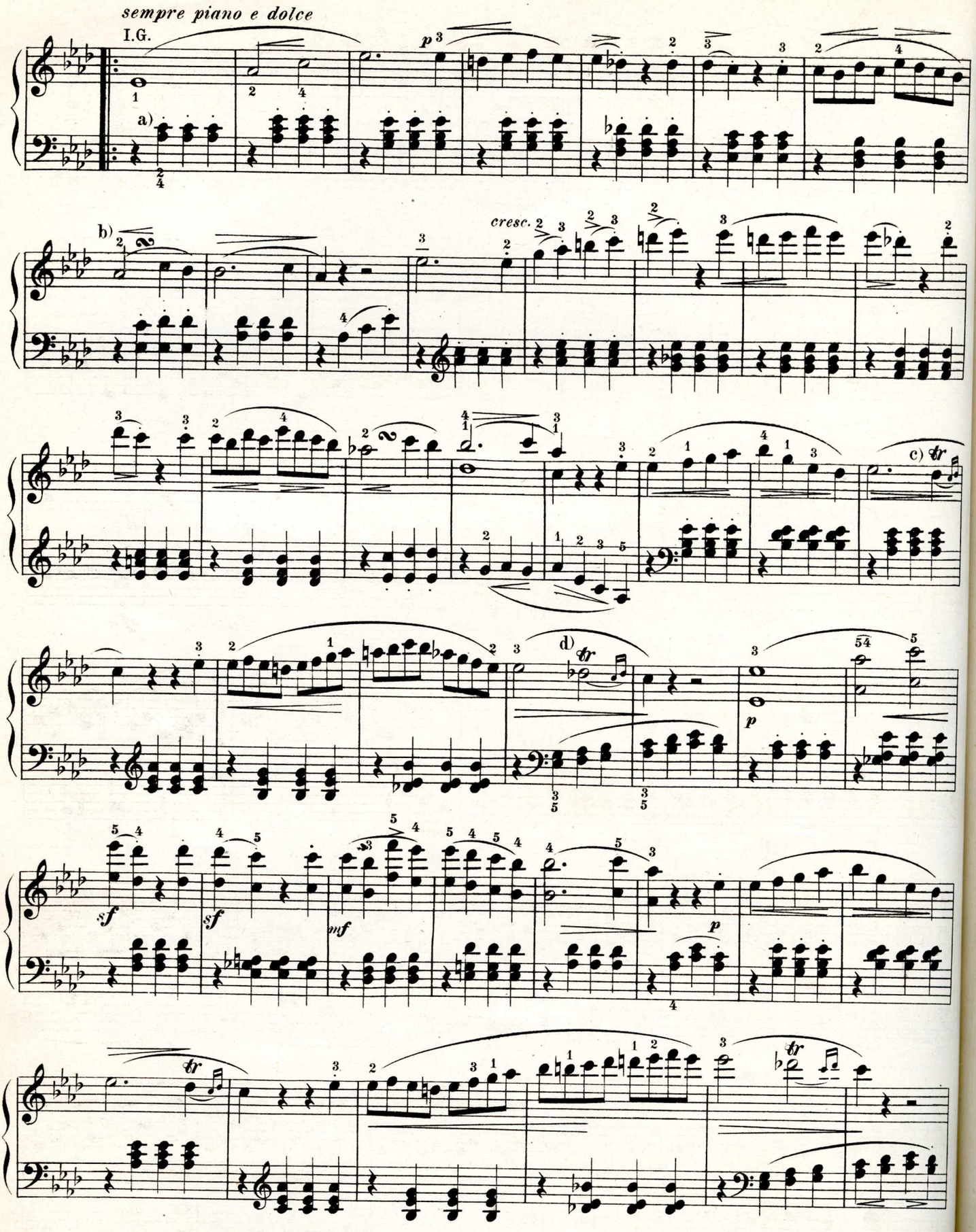




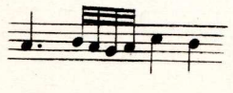
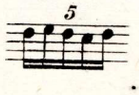
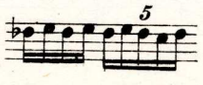
a) *Piano* and *Forte* in this Theme are to be strictly contrasted without any gradual transition.

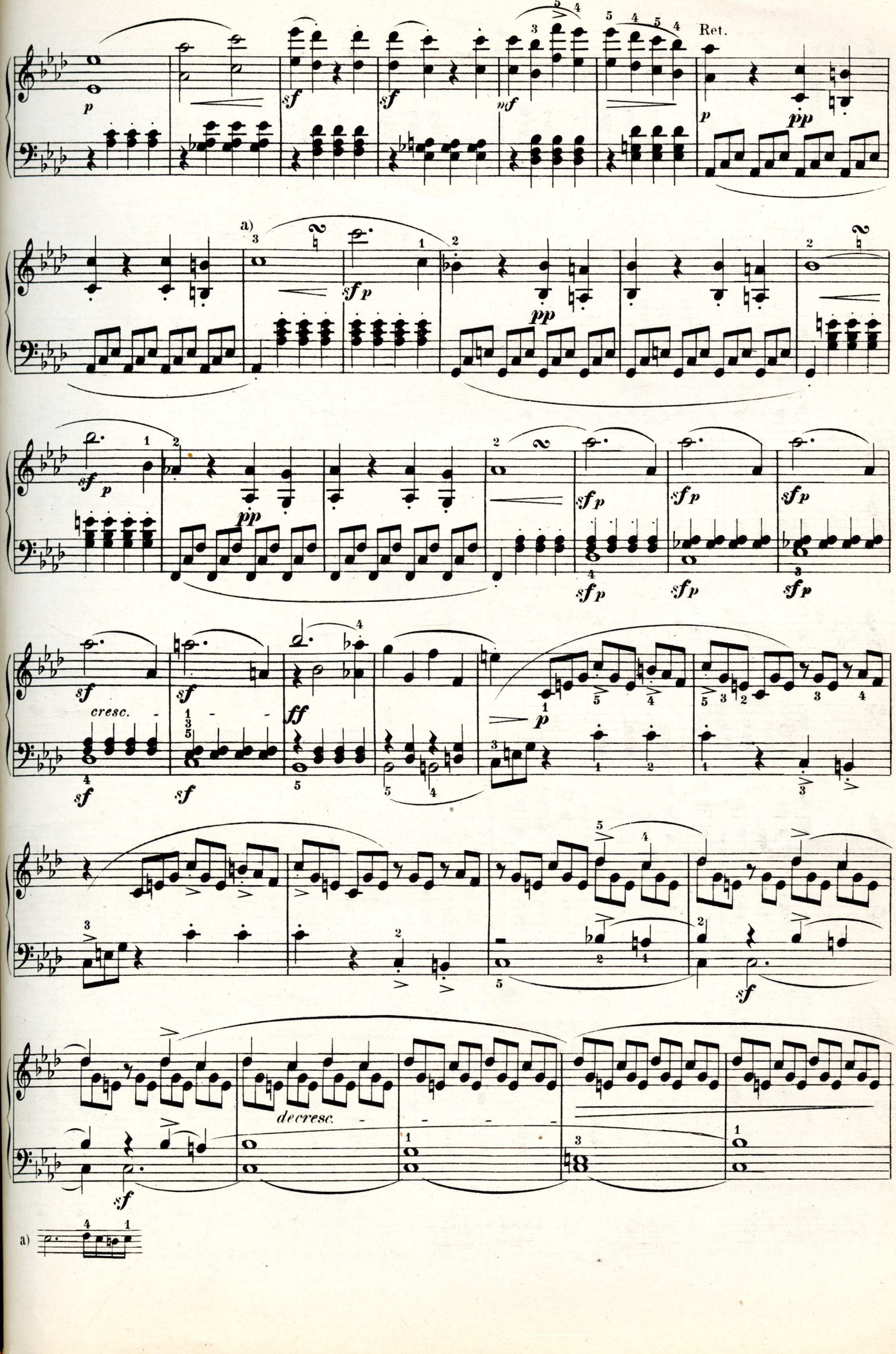
b) c)

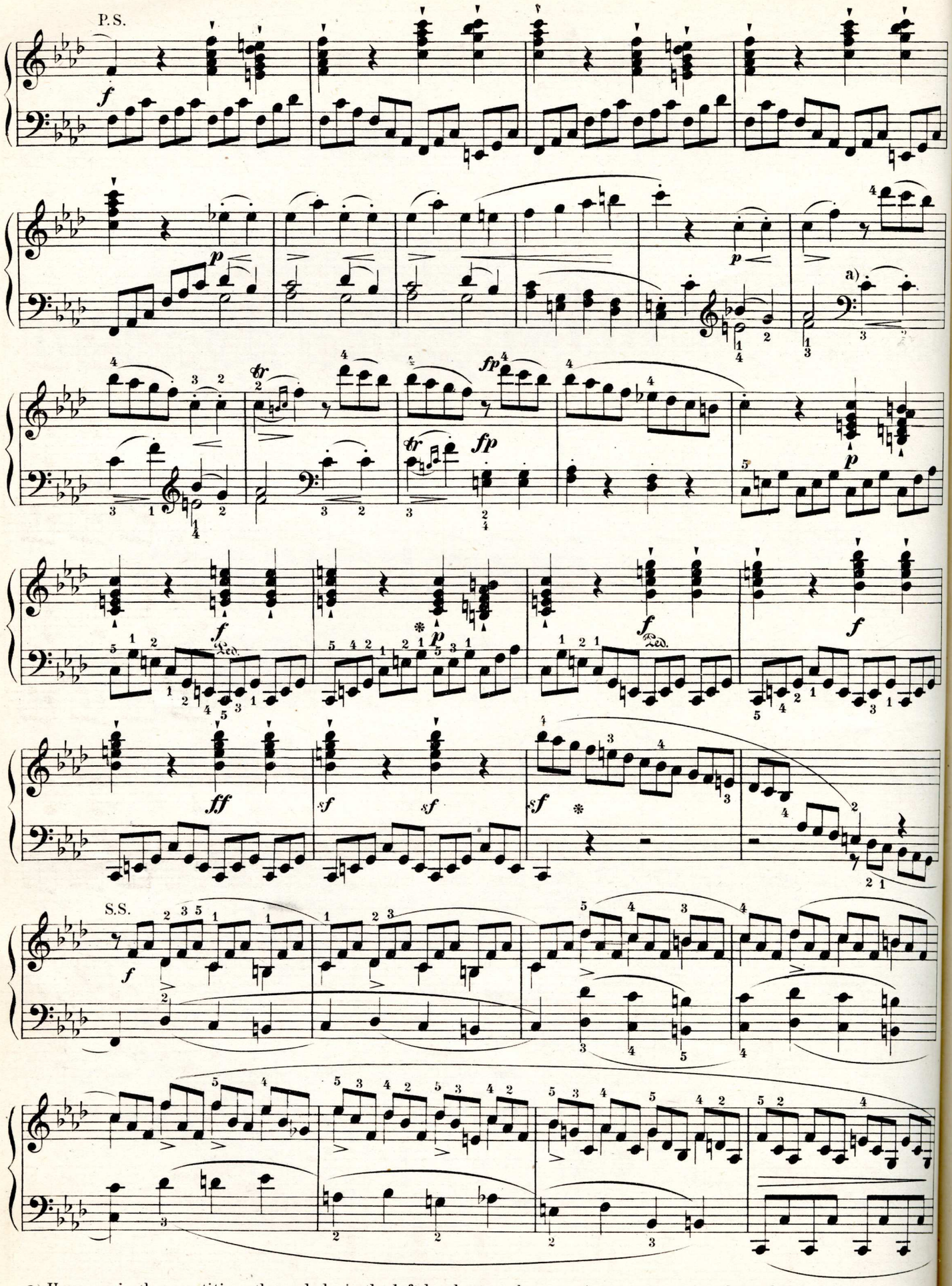

Coda I.
mf
p
cresc.
dim.
pp
Coda II.
ff
1.
2.
dimin.
Mod.



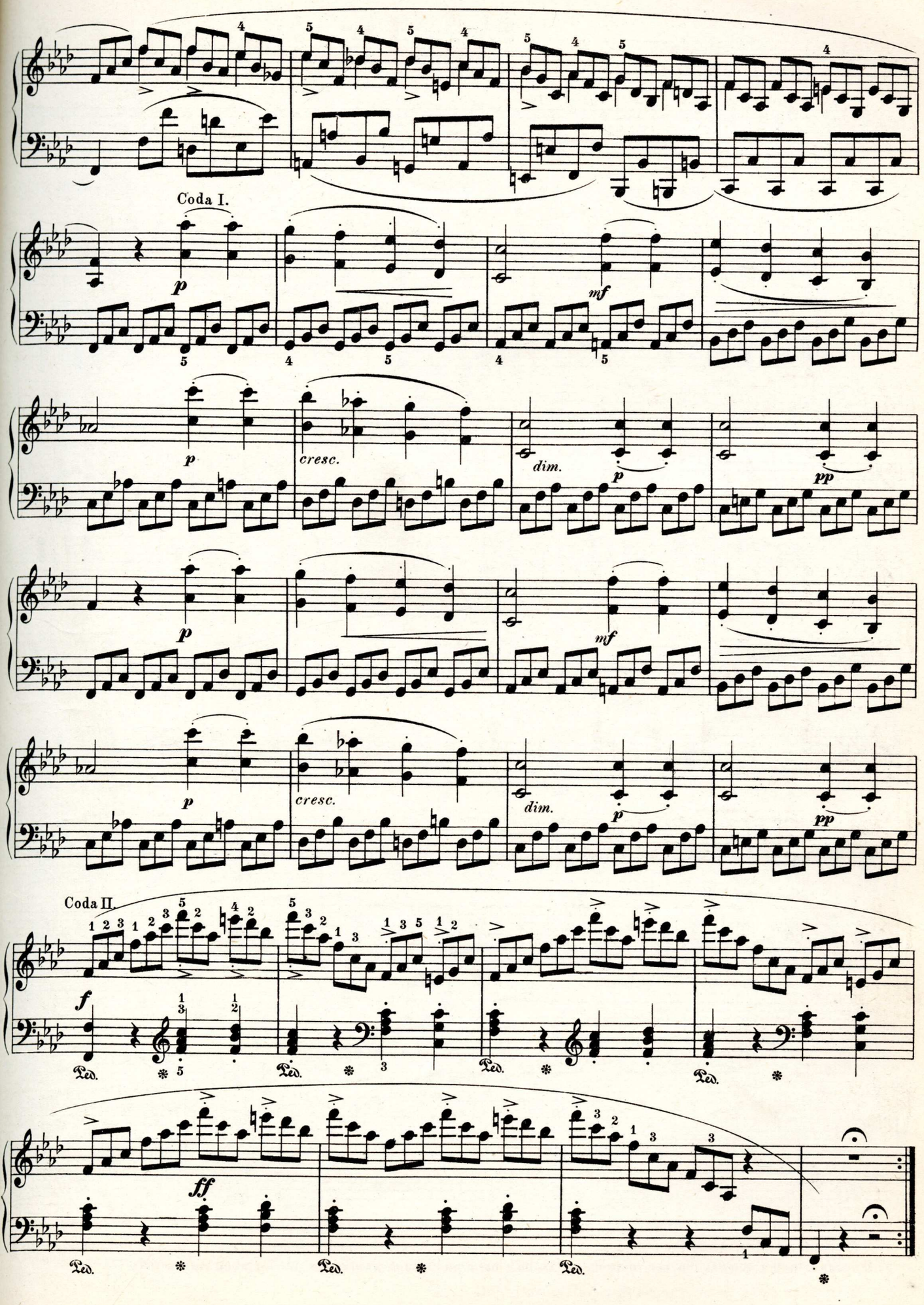
a) The accompaniment in the left hand must be subdued to the melody.

b)  c)  d) 


Ret.
a)
cresc.
decresc.
a)



a) Here, as in the repetition, the melody in the left hand somewhat prominent as carrying the melody.


Coda I.
p
mf
cresc.
dim.
pp
Coda II.
f
ff
Ped.

SONATA

in C minor

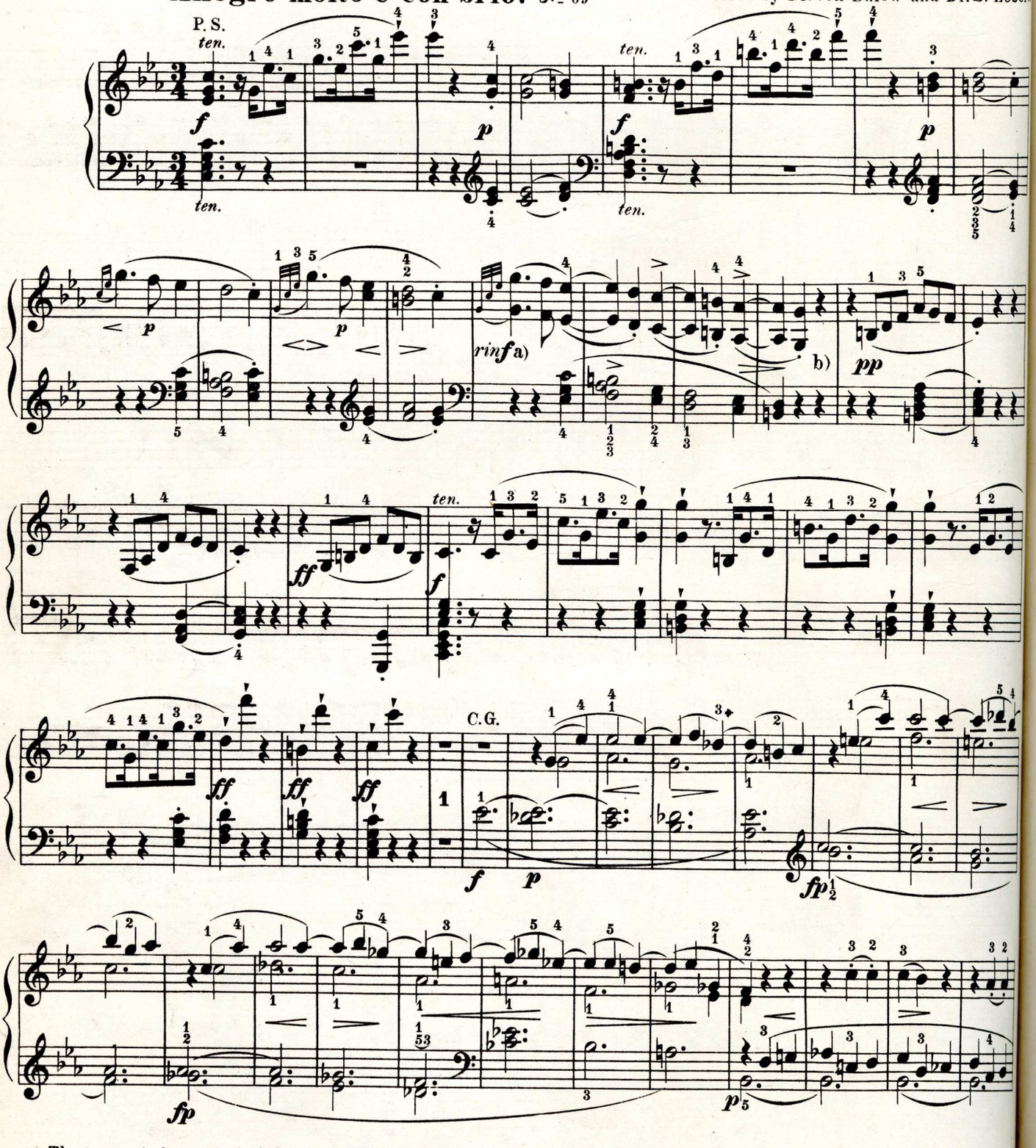
Dedicated to Gräfin von Browne.

Abbreviations: P. S. signifies Principal Subject, C. G. Connecting Group, S.S. Second Subject, C. Coda, I.G. Intermediate Group. Ret Return, Dev. Development.

L. v. Beethoven Op. 10. № 1.

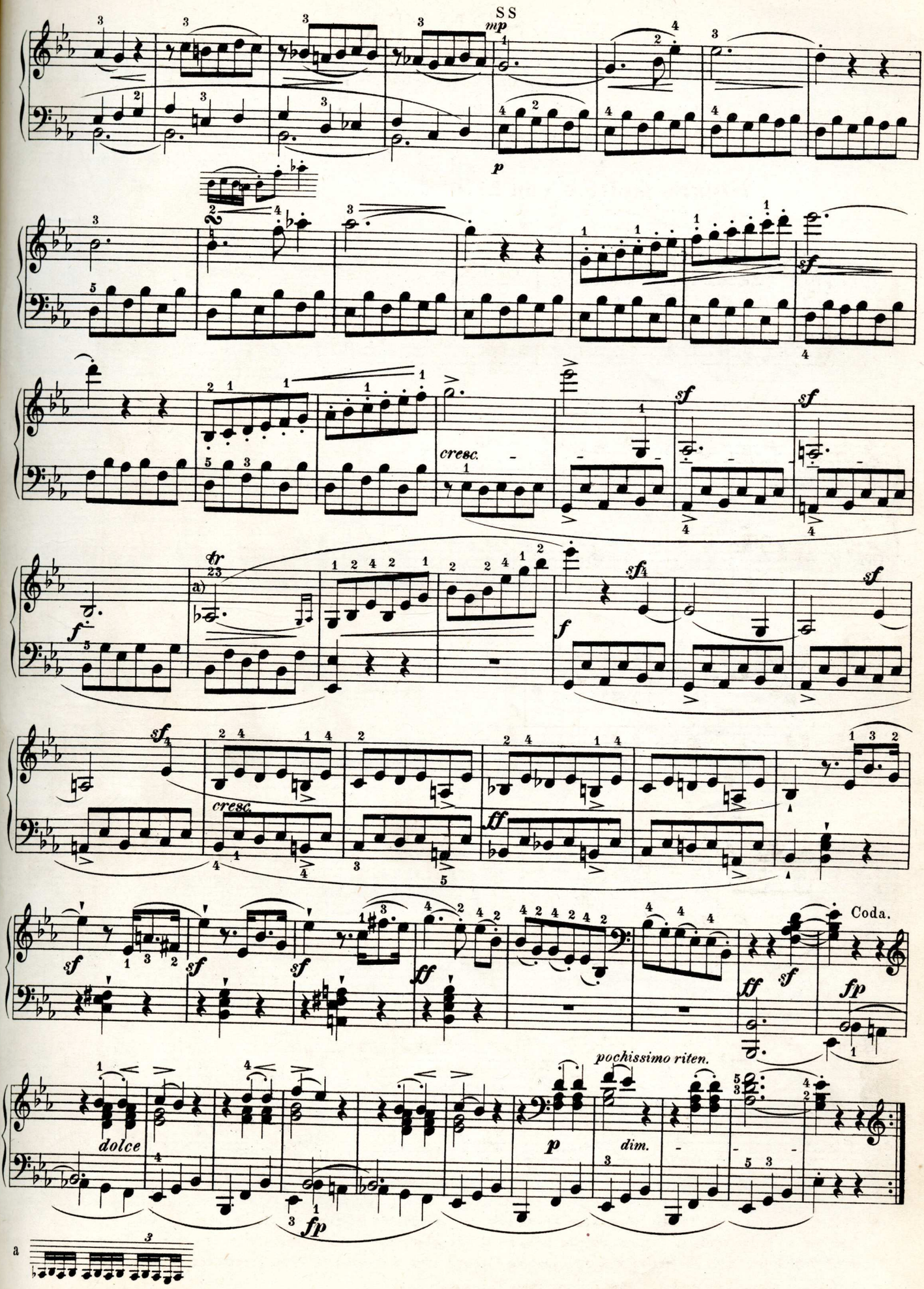
Revised by Dr. von Bülow and Dr. S. Lebert

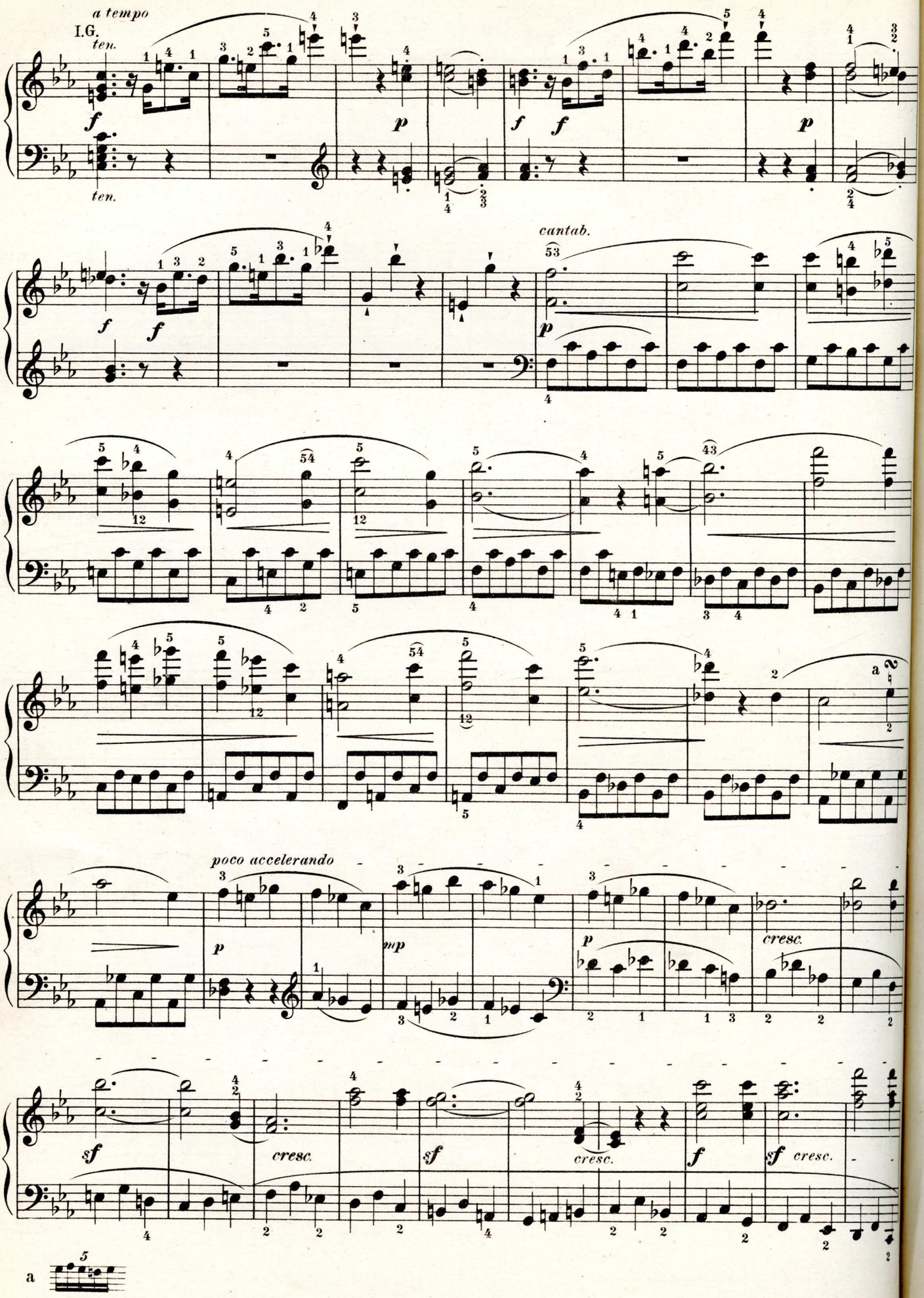
Allegro molto e con brio. ♩. = 69

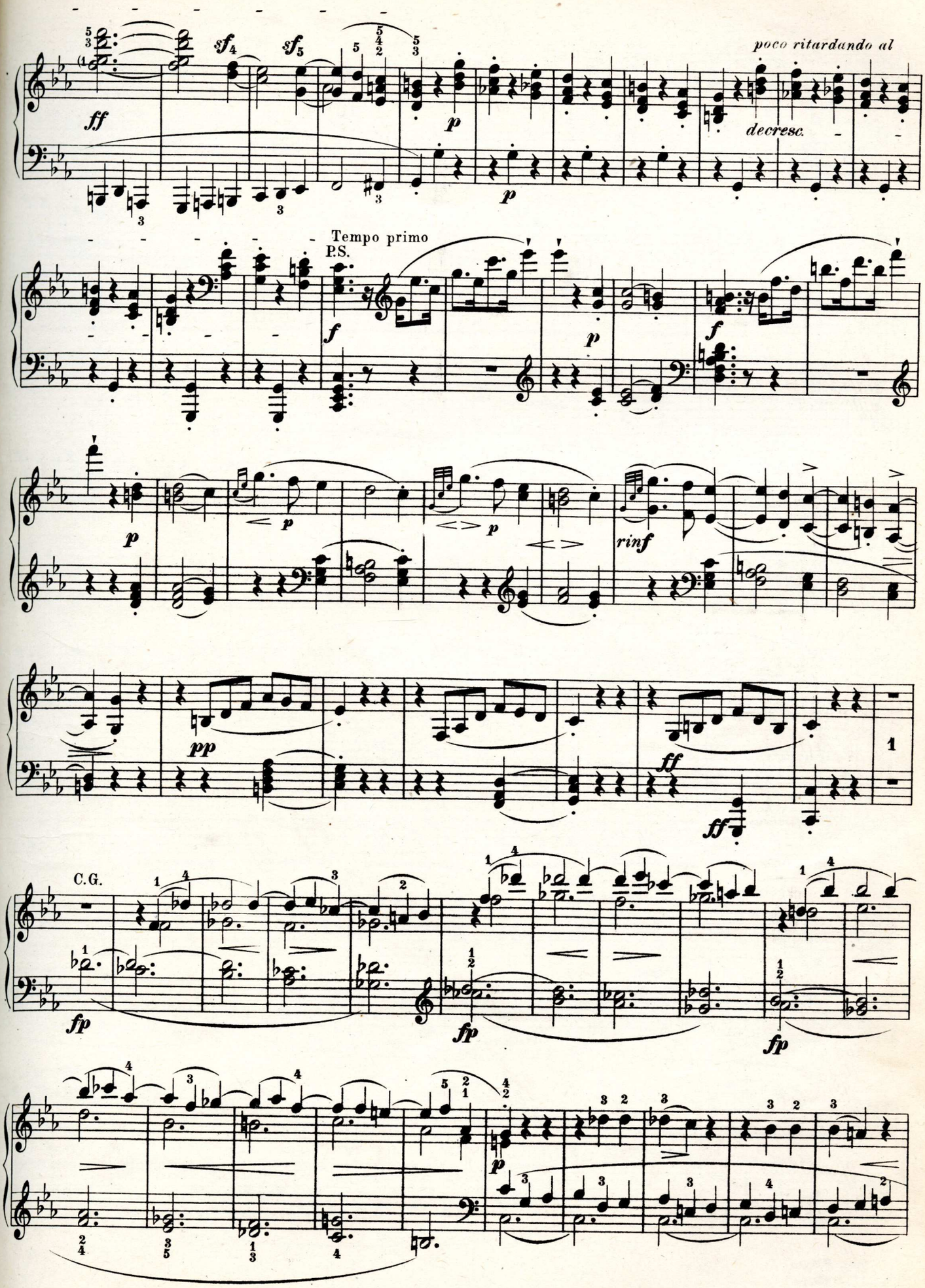


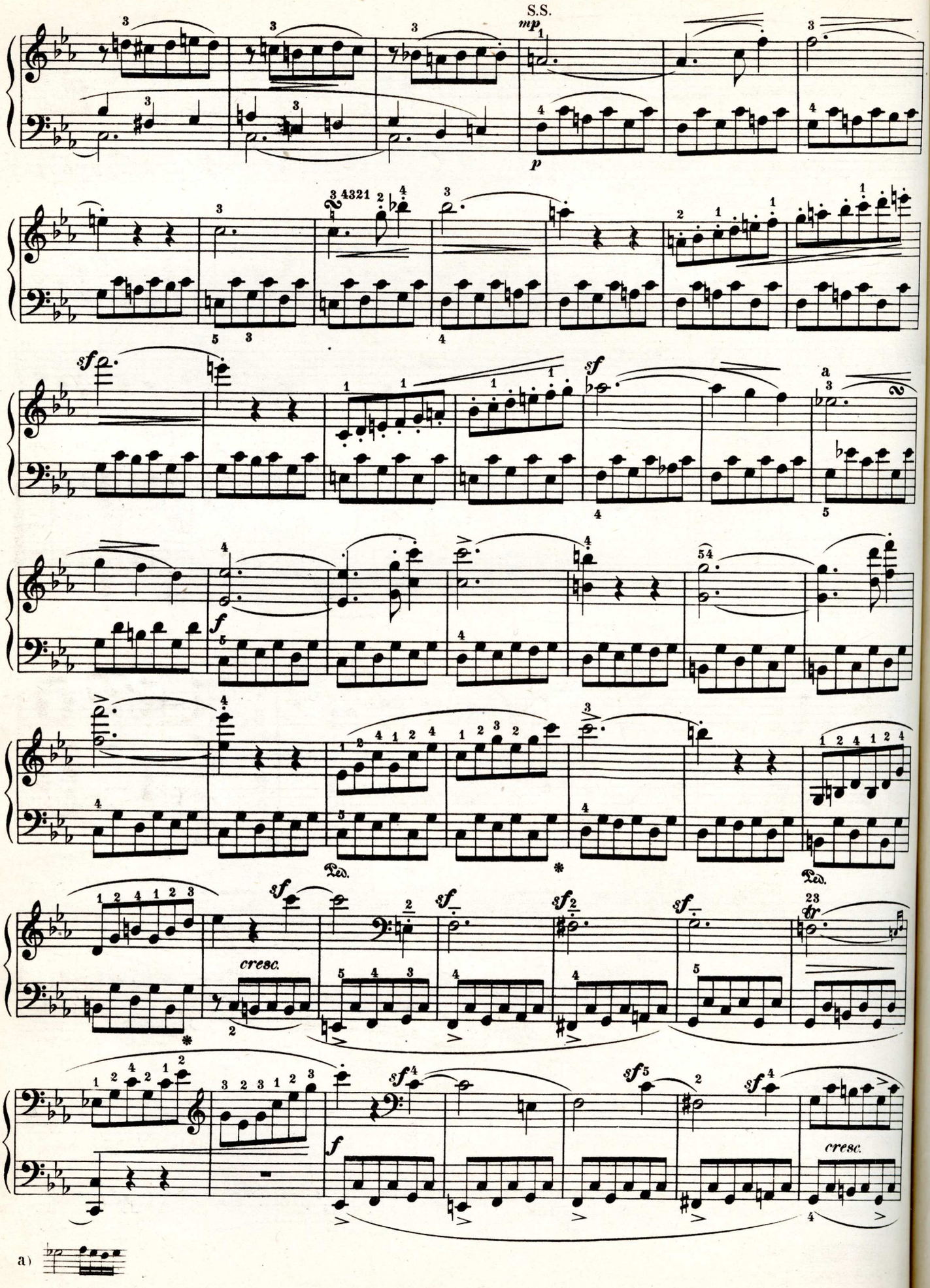
a) The term *rinforzando* (reinforcing) like *sforzando*, has immediate reference to the single note, but frequently is extended further: so here, while the dotted quarter is to be struck *sforzando* (and essentially louder than in the corresponding measures which precede) the entire passage, lasting through four measures, is to be played rather *forte*.

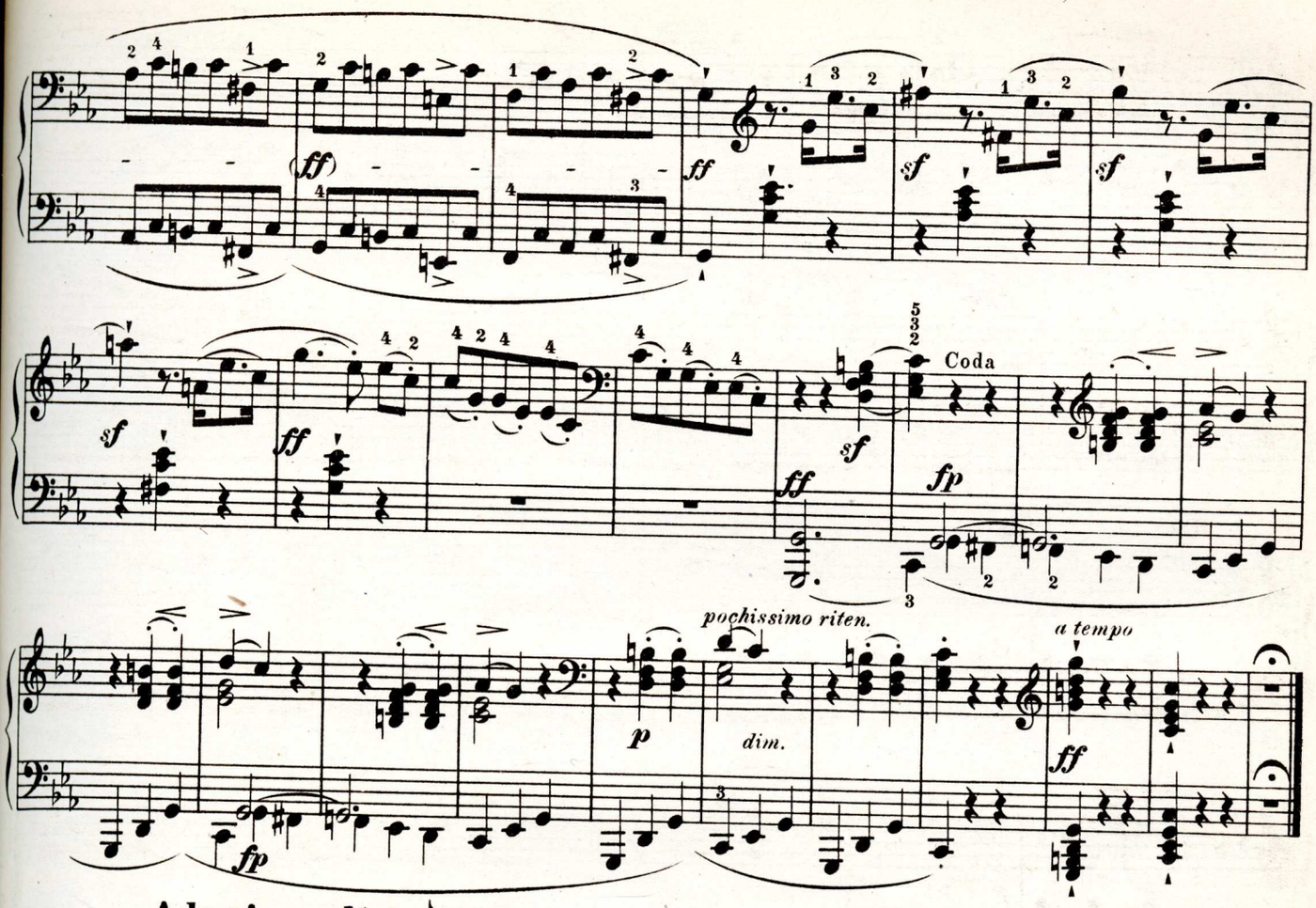
b) Give these rests, as also those that follow, their full value.


SS
mp
p
sf
cresc.
sf
sf
f
tr
a)
sf
f
sf
cresc.
ff
sf
sf
sf
ff
Coda.
ff
sf
fp
dolce
fp
pochissimo riten.
p
dim.
a


a tempo
I.G.
ten.
ten.
cantab.
poco accelerando
cresc.
cresc.
cresc.
cresc.
a

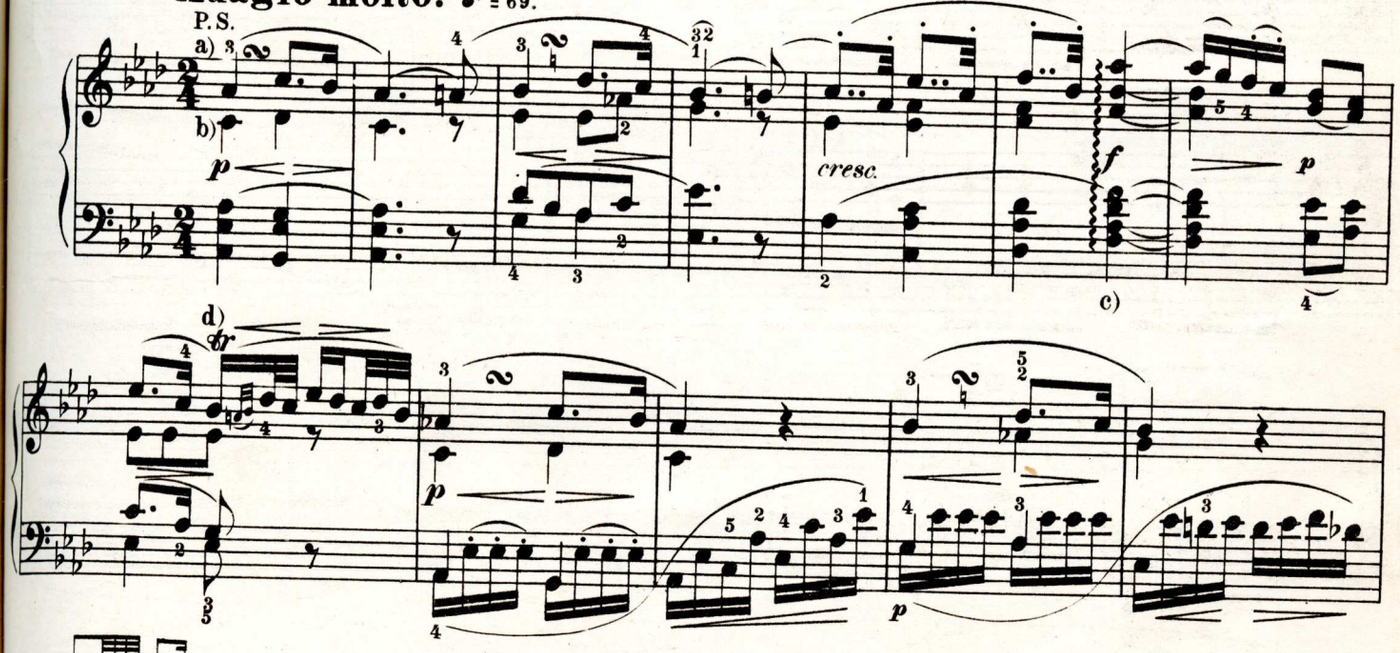

poco ritardando al
decresc.
Tempo primo
P.S.
rinf
C.G.


S.S.
mp
p
sf
a
f
Ped.
cresc.
sf
tr
cresc.
a)



Adagio molto. ♪ = 69.

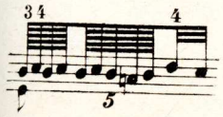
P.S.

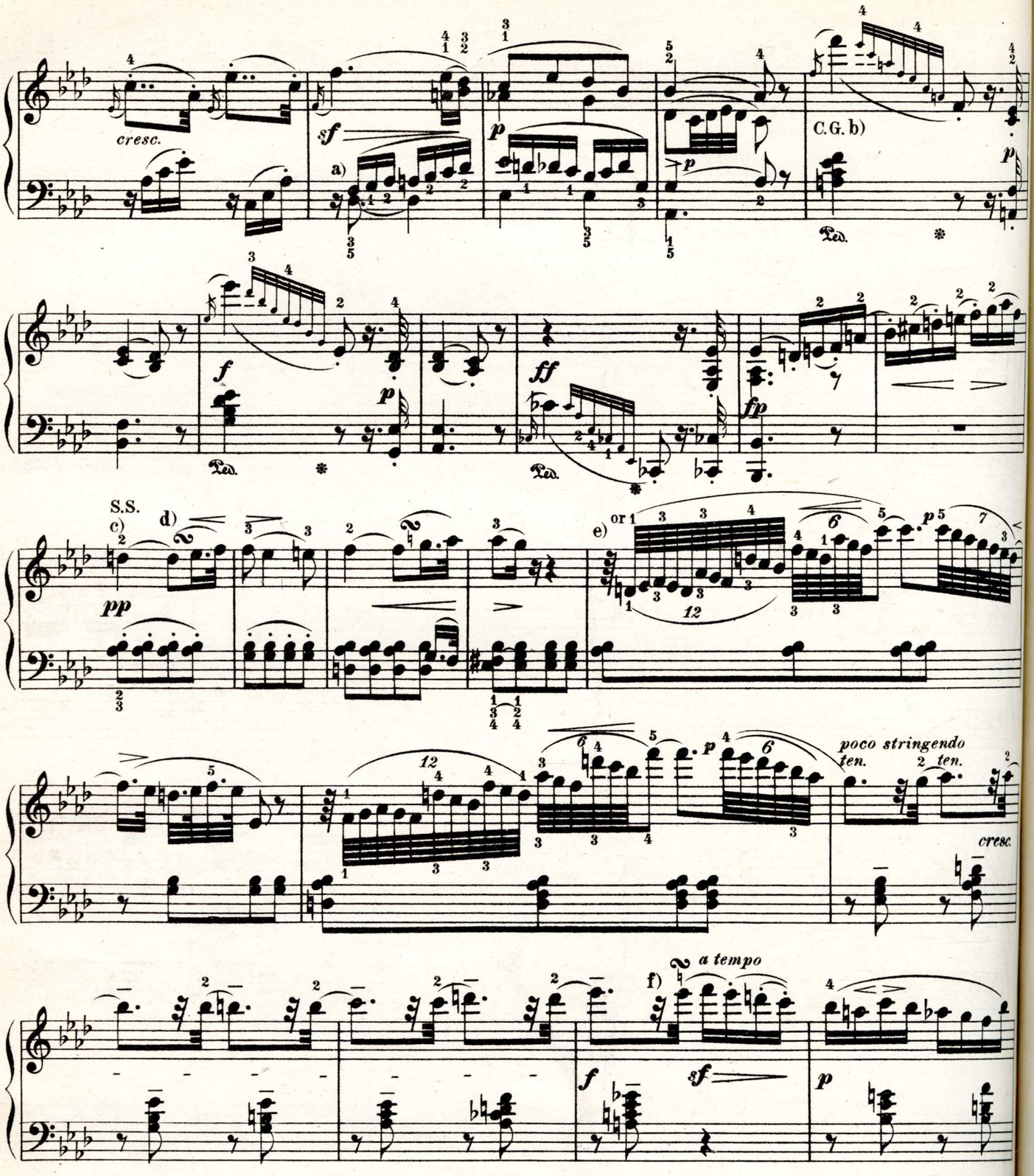


a)

b) The melody must be well brought out; but in the third bar especially the lower part of the right hand and the upper part of the left must be kept under.

c) The tones to be played successively from the lowest Bass to the highest Treble tone, but with rapidity, and increasing in force, so that the last tone shall be the loudest.

d) 



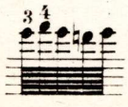
a) In these three bars the Tenor, in the third also the Alto, to be brought out as melody, though subordinate to the Soprano.

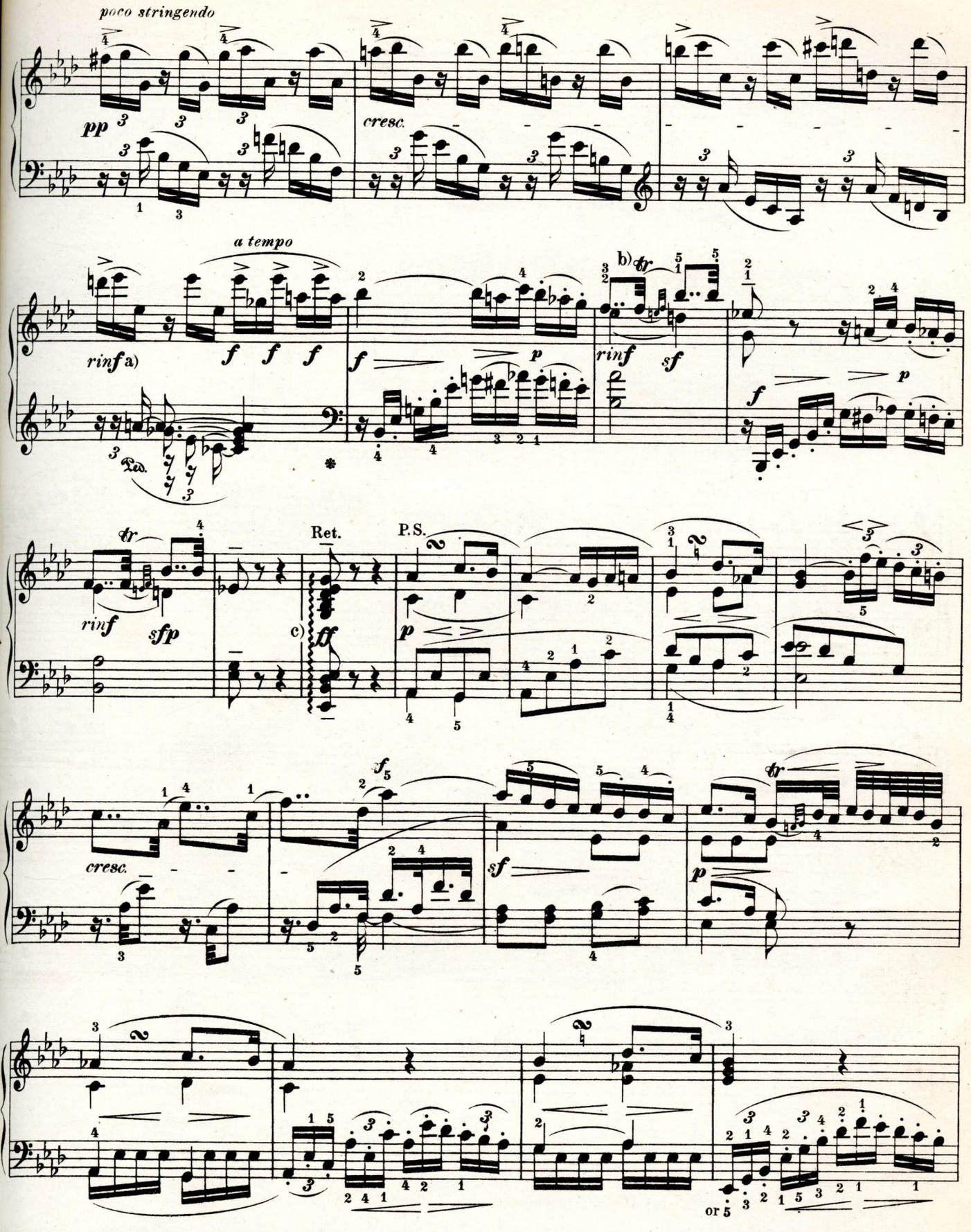
b) Begin these small notes, as also afterwards, with the third sixteenth of the measure.

c) The melody distinct but soft.

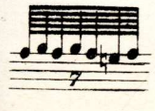
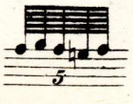
d)

e) These 64th notes are to be regarded as four, and then two triplets.

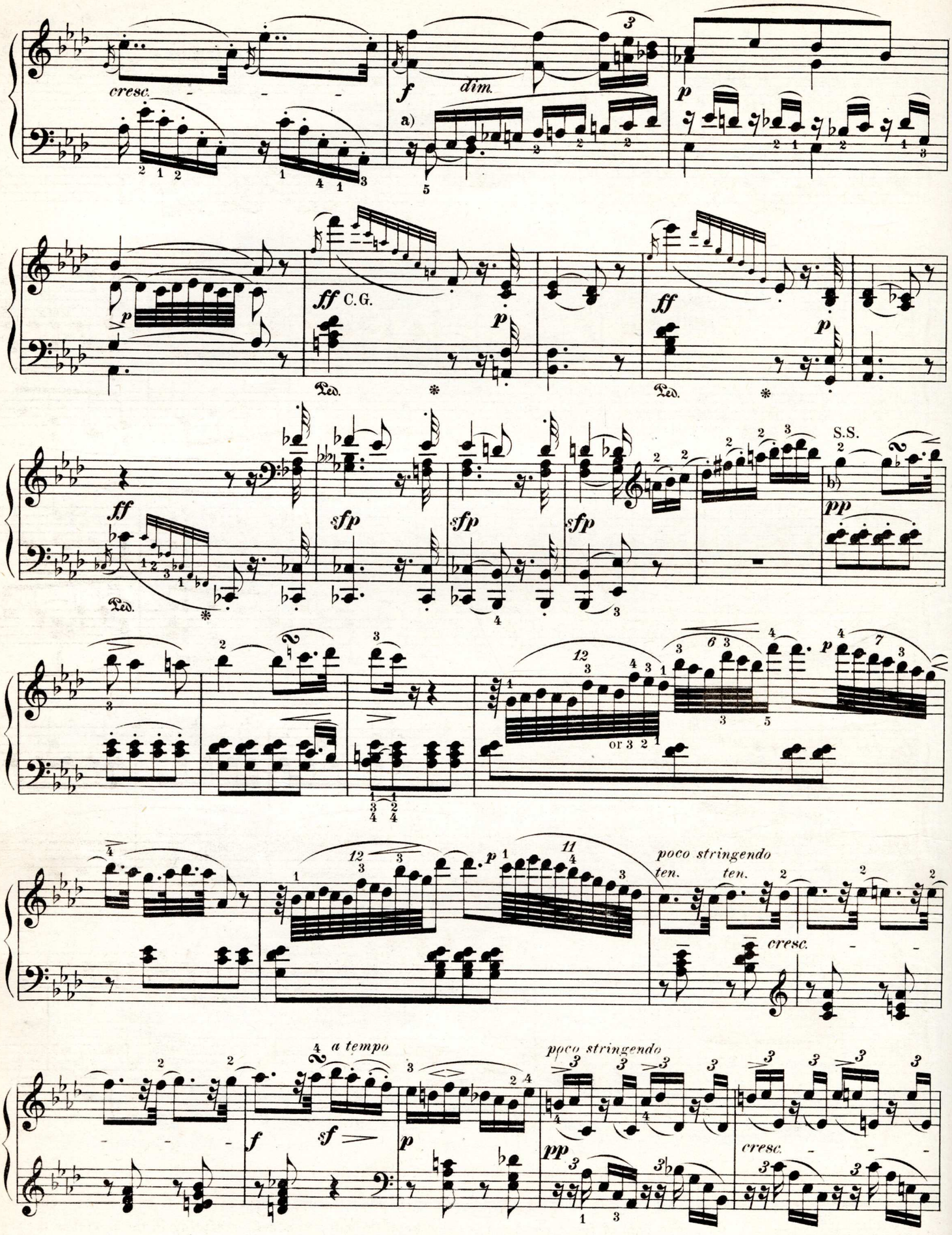
f) 



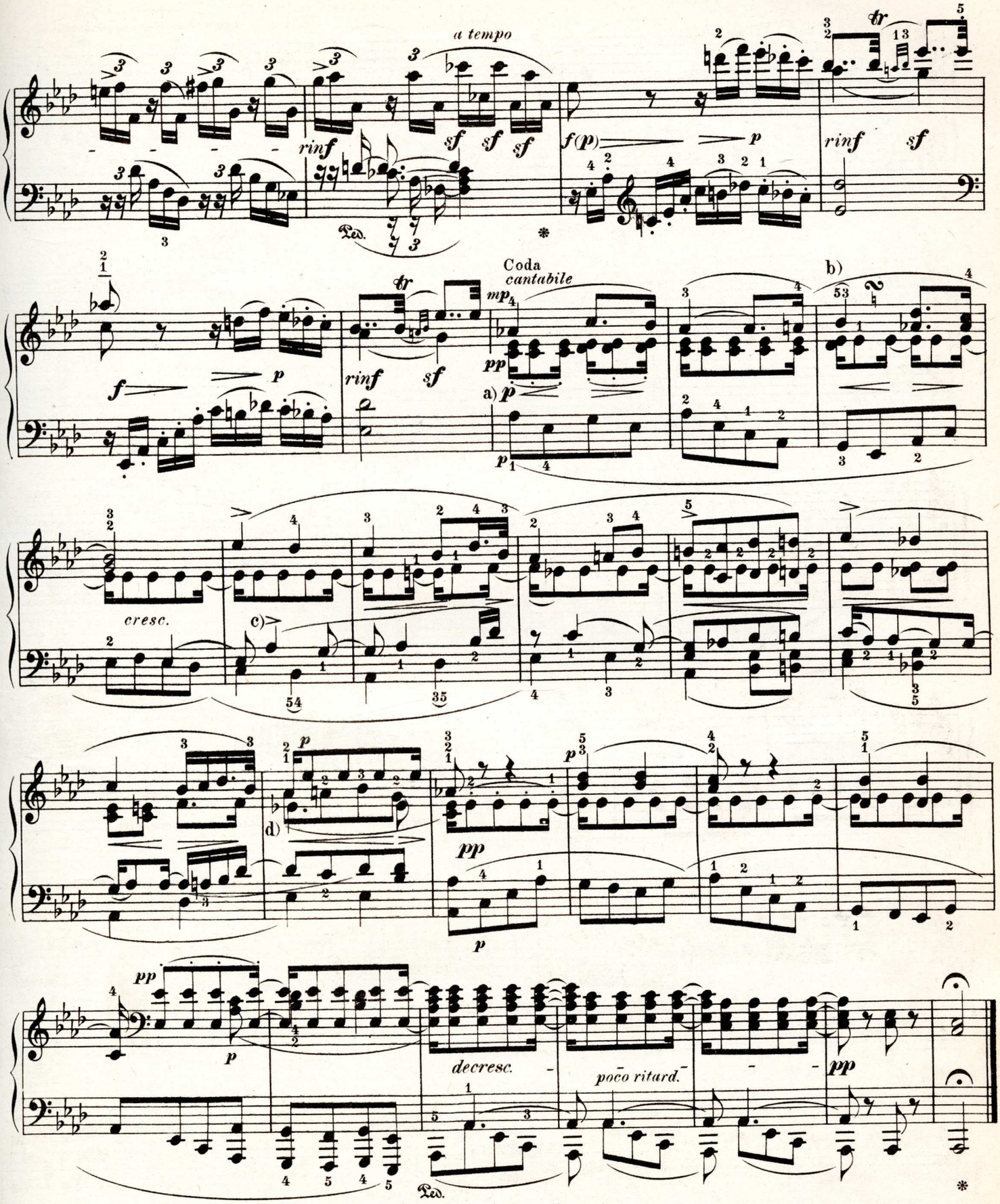
a) *Rinforzando* means here and afterwards simply a greater degree of force throughout.

b)  or easier: 

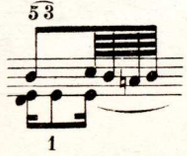
c) Like page 7, c)



a) Like page 8, a). b) Like page 8, c).



a) The upper part most prominent, the Bass less so, the middle parts the least.

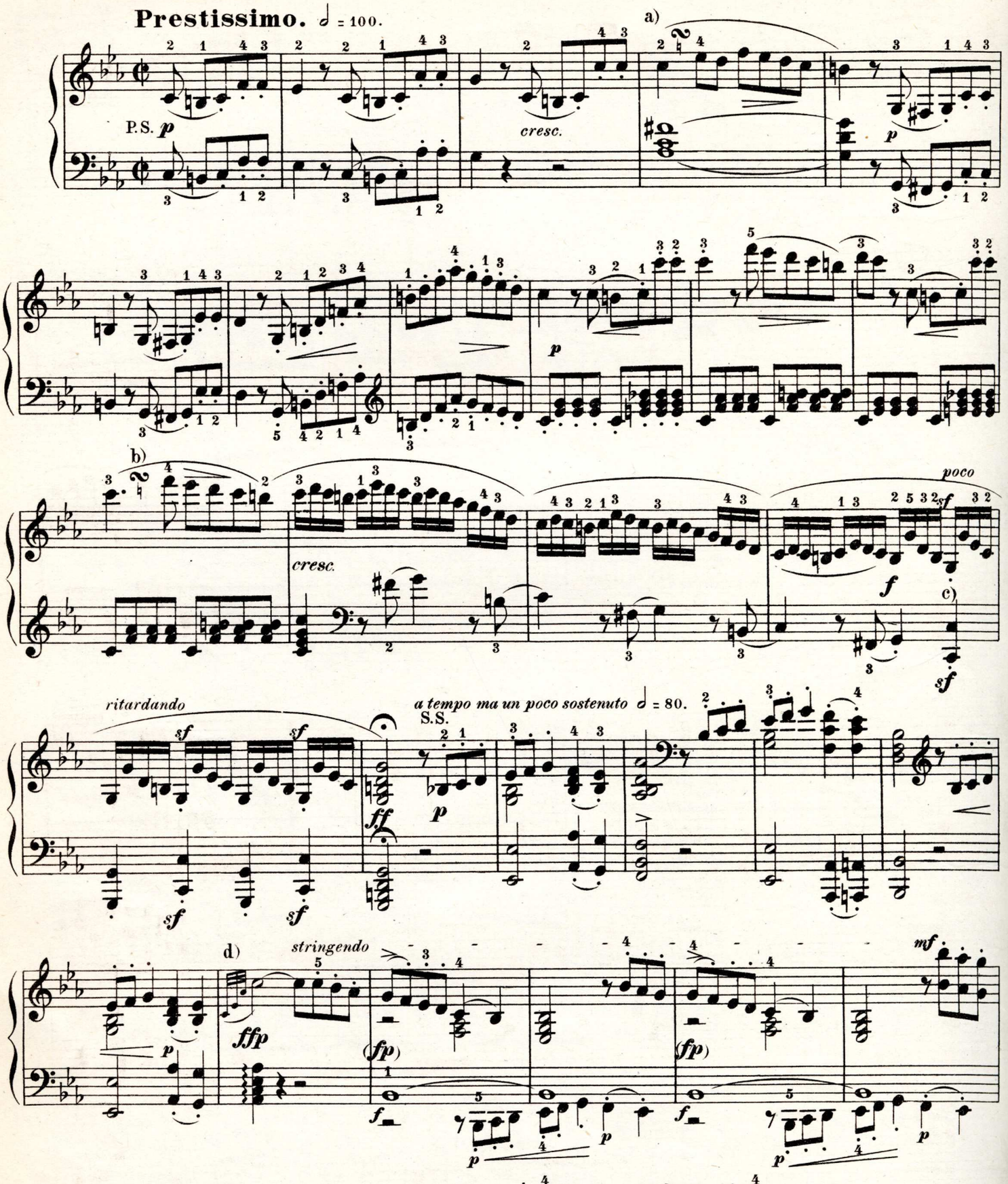
b) 

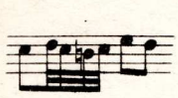
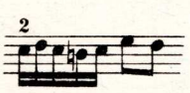
c) Beside the melody, though subordinate to it, must the upper part of the left hand be brought out; the lower part of the right hand is to be kept the most subdued, excepting in the next bar the progression *eb e f*, which must be played emphatically.

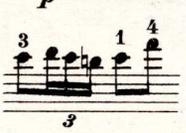
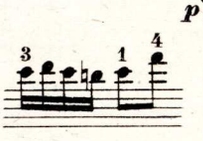
d) In this bar the middle part of the right hand must come out as the principal melody.

FINALE.

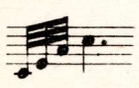
Prestissimo. ♩ = 100.

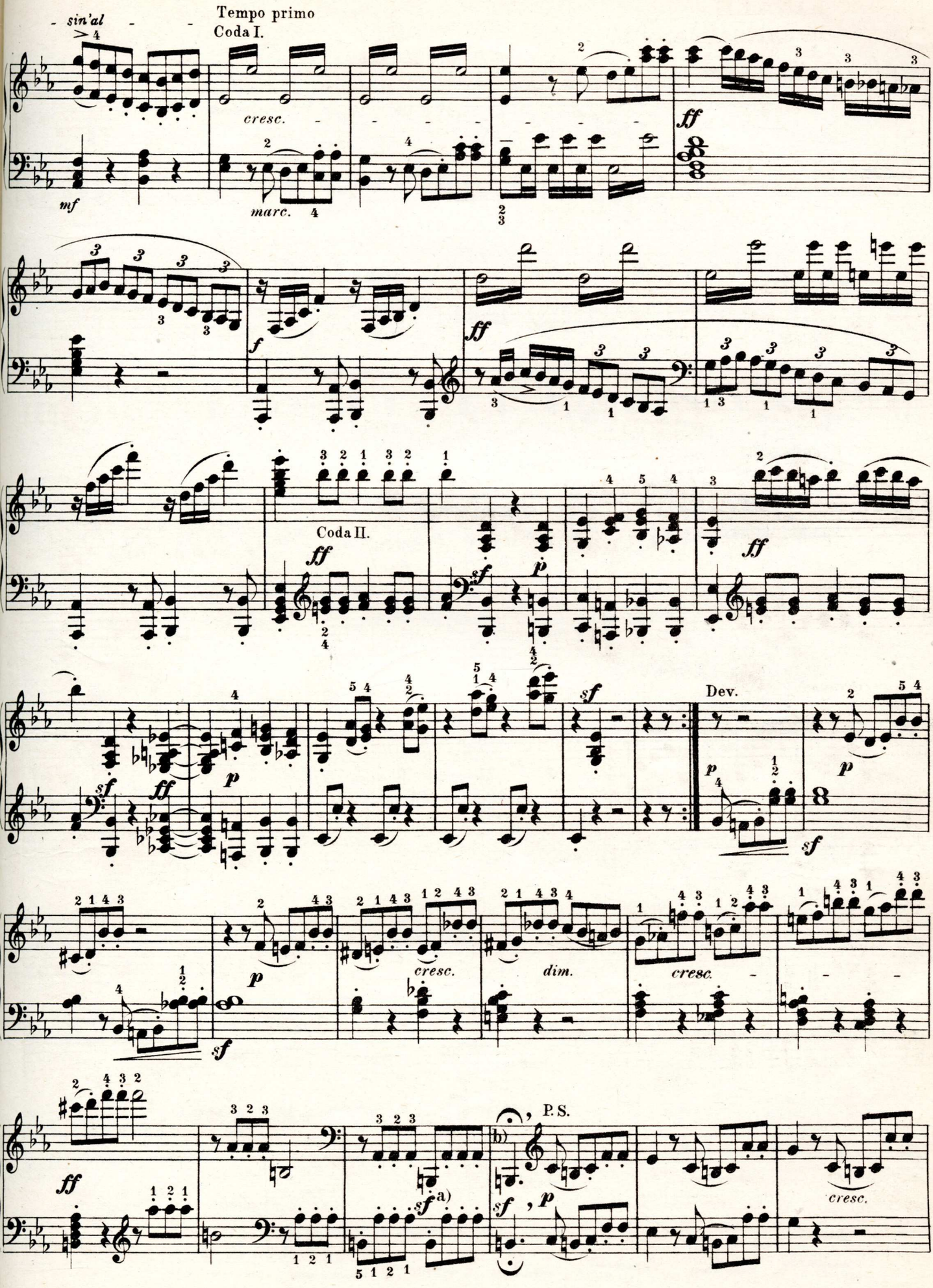


a)  or easier: 

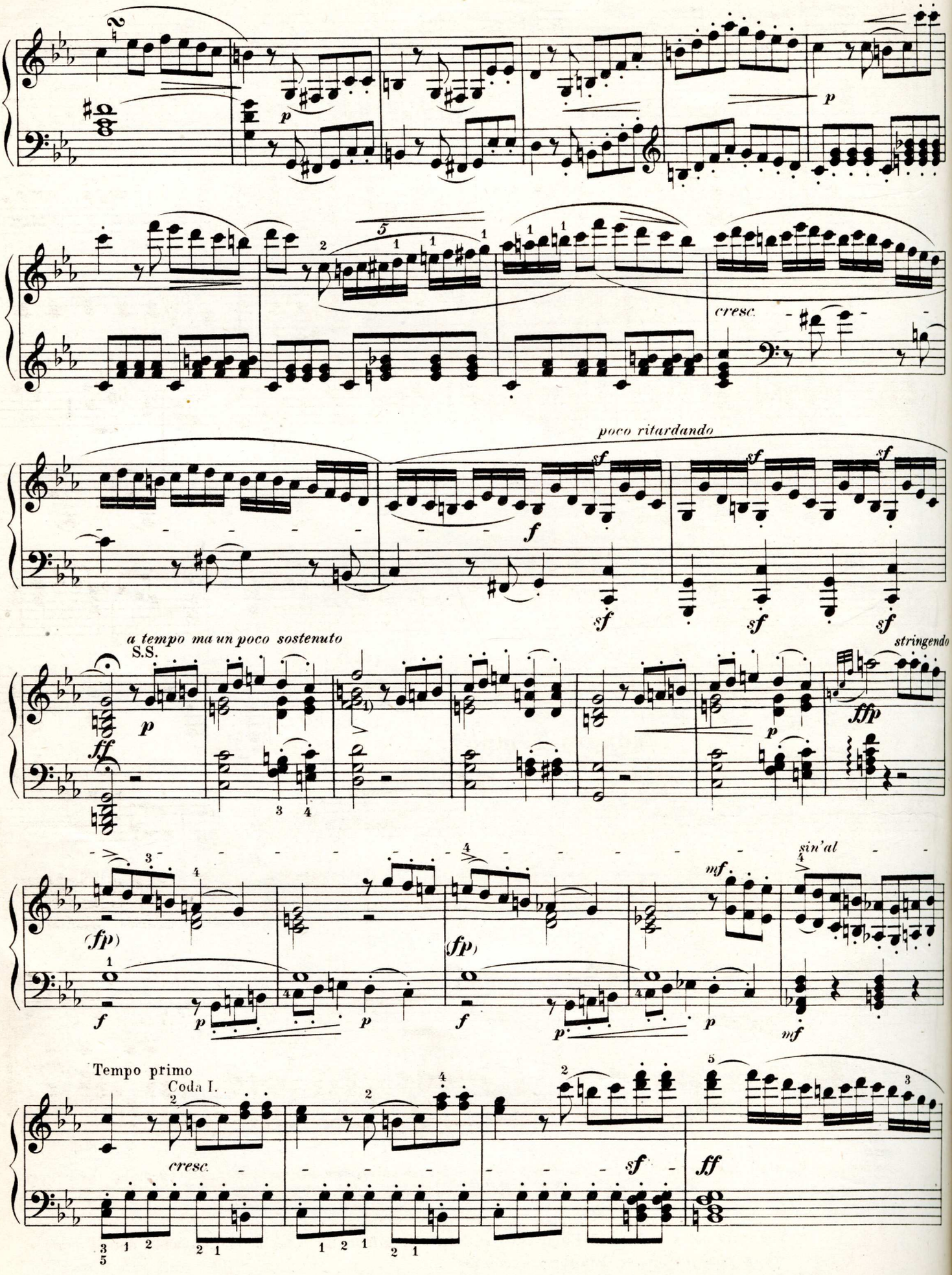
b)  or easier: 

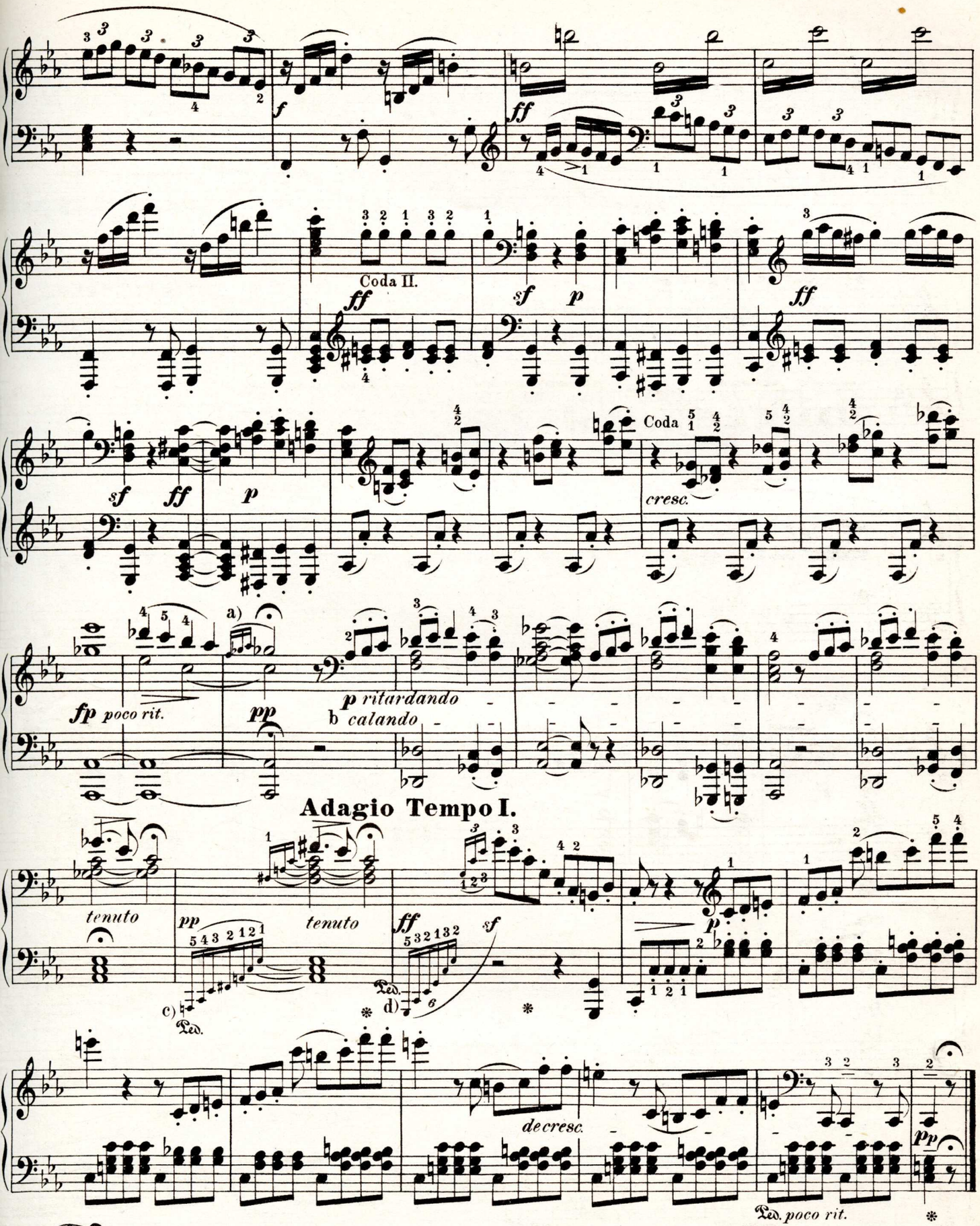
c) The dots which Beethoven has placed here in the Treble indicate *sforzando* rather than *staccato*, as is often the case, especially with the older composers.

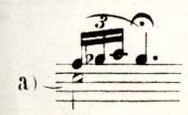
d)  The right hand must begin, and also reach the highest note, at the same time with the left.



a) Without retarding. b) A long pause to be made.


p
cresc.
poco ritardando
f
sf
a tempo ma un poco sostenuto
S.S.
ff
p
stringendo
ffp
(fp)
mf
sin'al
Tempo primo
Coda I.
cresc.
sf
ff





b) Both the *calando* (which here has its peculiar meaning like *decrescendo)* and especially the *ritardando* must be begun with great care, so as to be continued very gradually as far as the bar marked ***pp*** and *adagio.*

c) The little notes to be moderately fast, without taking from the value of the following dotted quarter, which must be longer than the previous *g♭*.

d) These also to be taken as an up-beat, so that the eighth *g* has its full value.

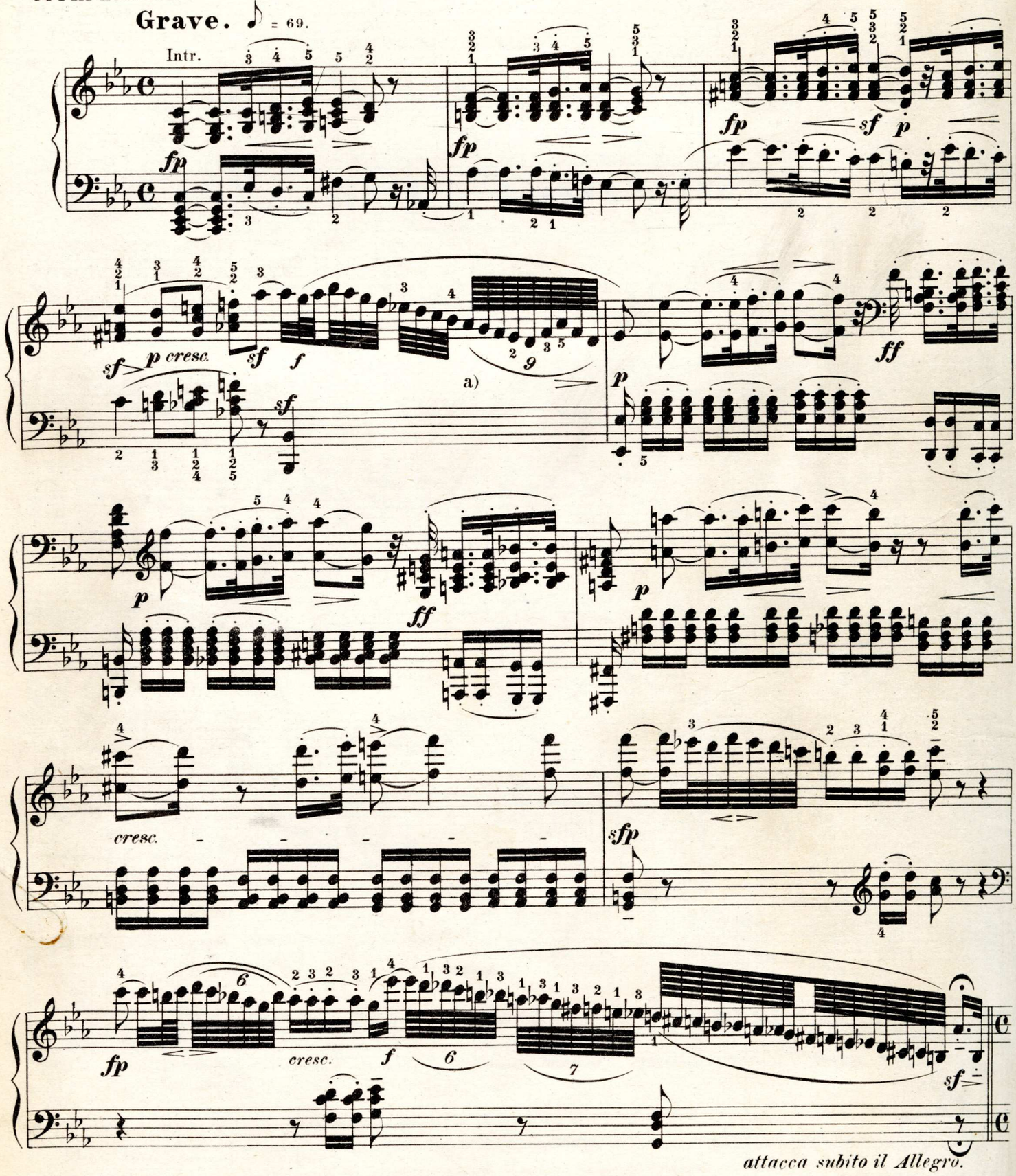
SONATA PATHÉTIQUE

Dedicated to Prince von Lichnowsky.

Abbreviations: Intr. signifies Introduction, P.S. Principal Subject, S.S. Second Subject, C. Coda Ret. Return, Mod. Modulation. Dev. Development.

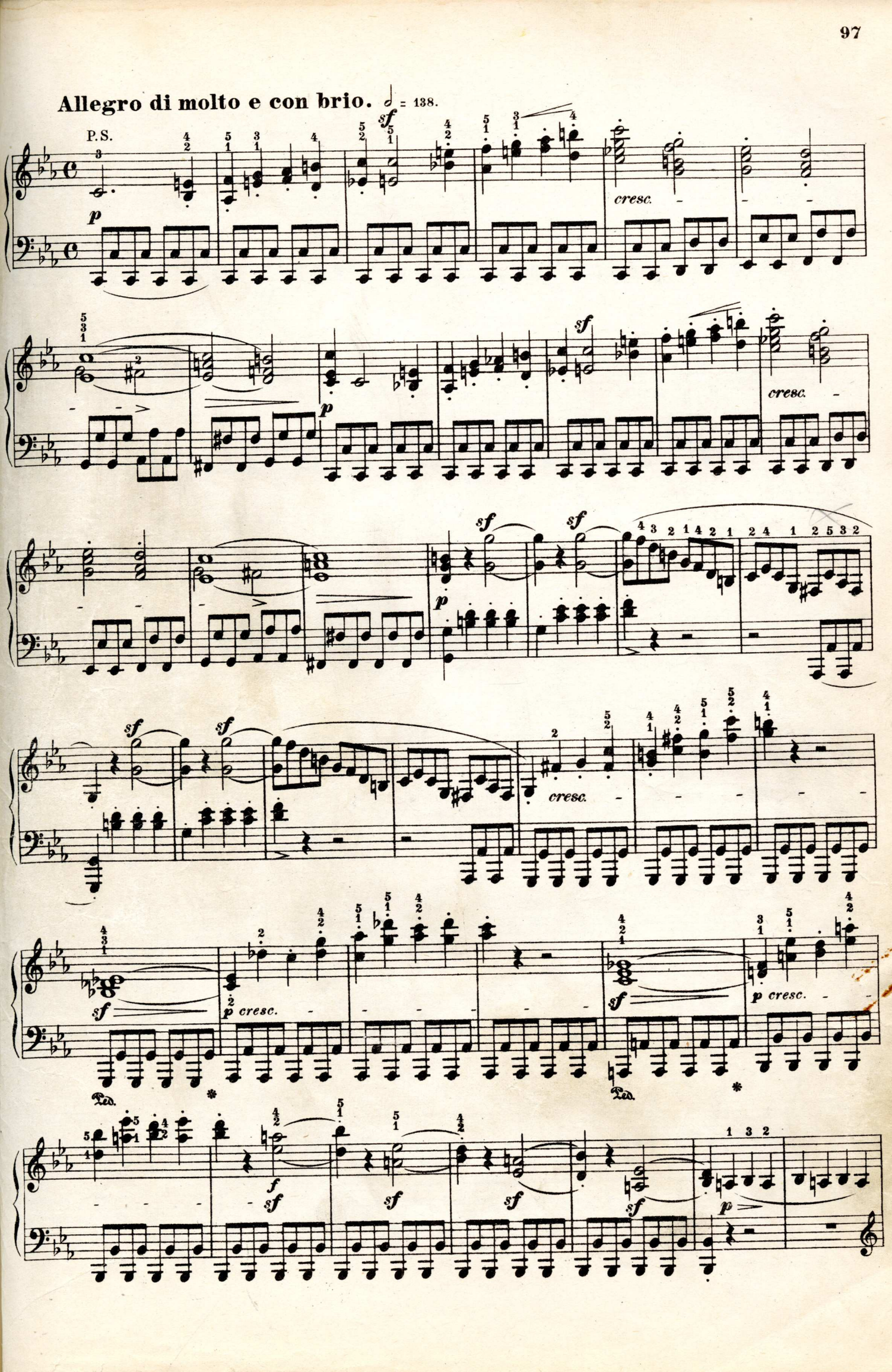
L. van Beethoven. Op. 13.

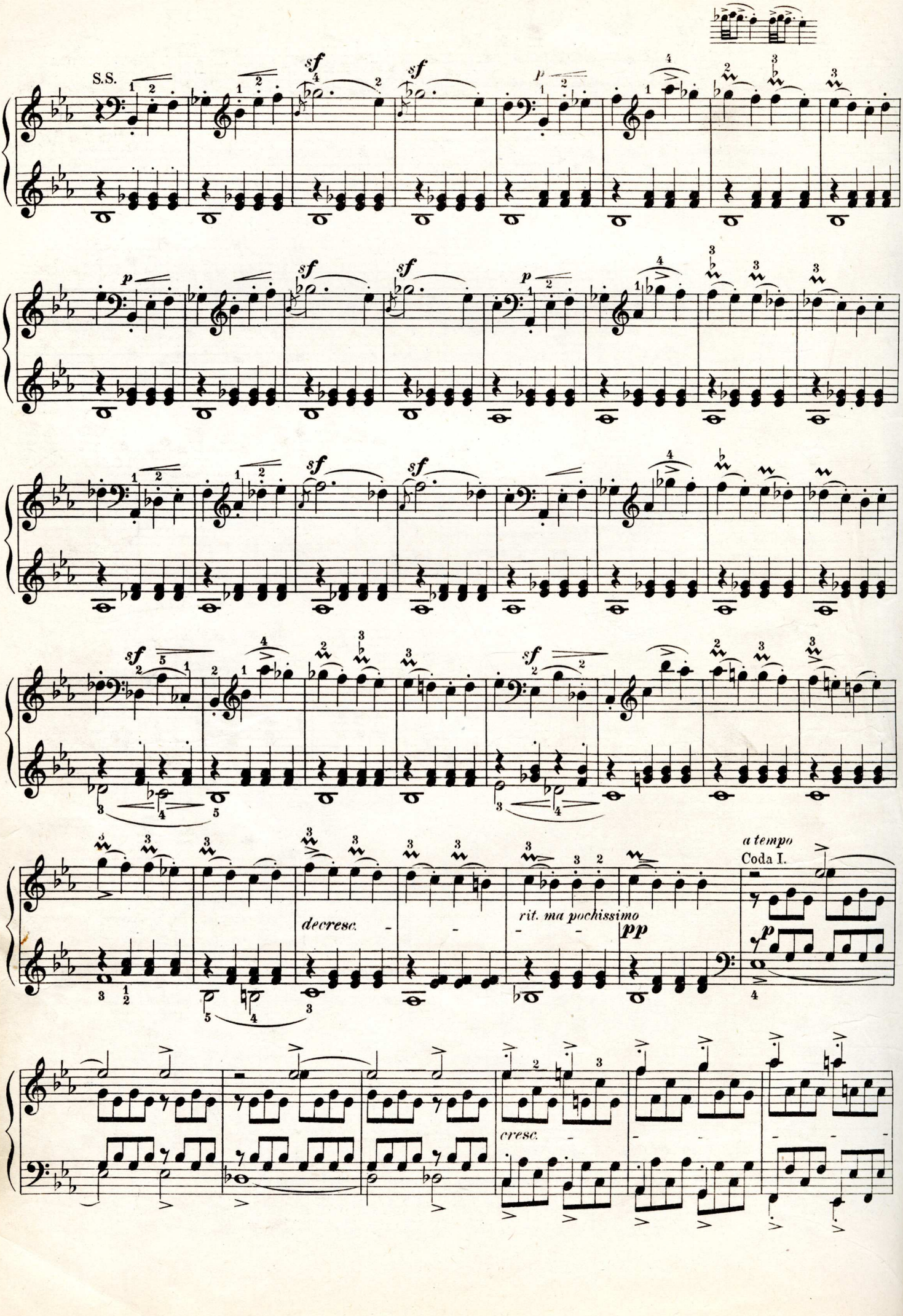
"COTTA EDITION"

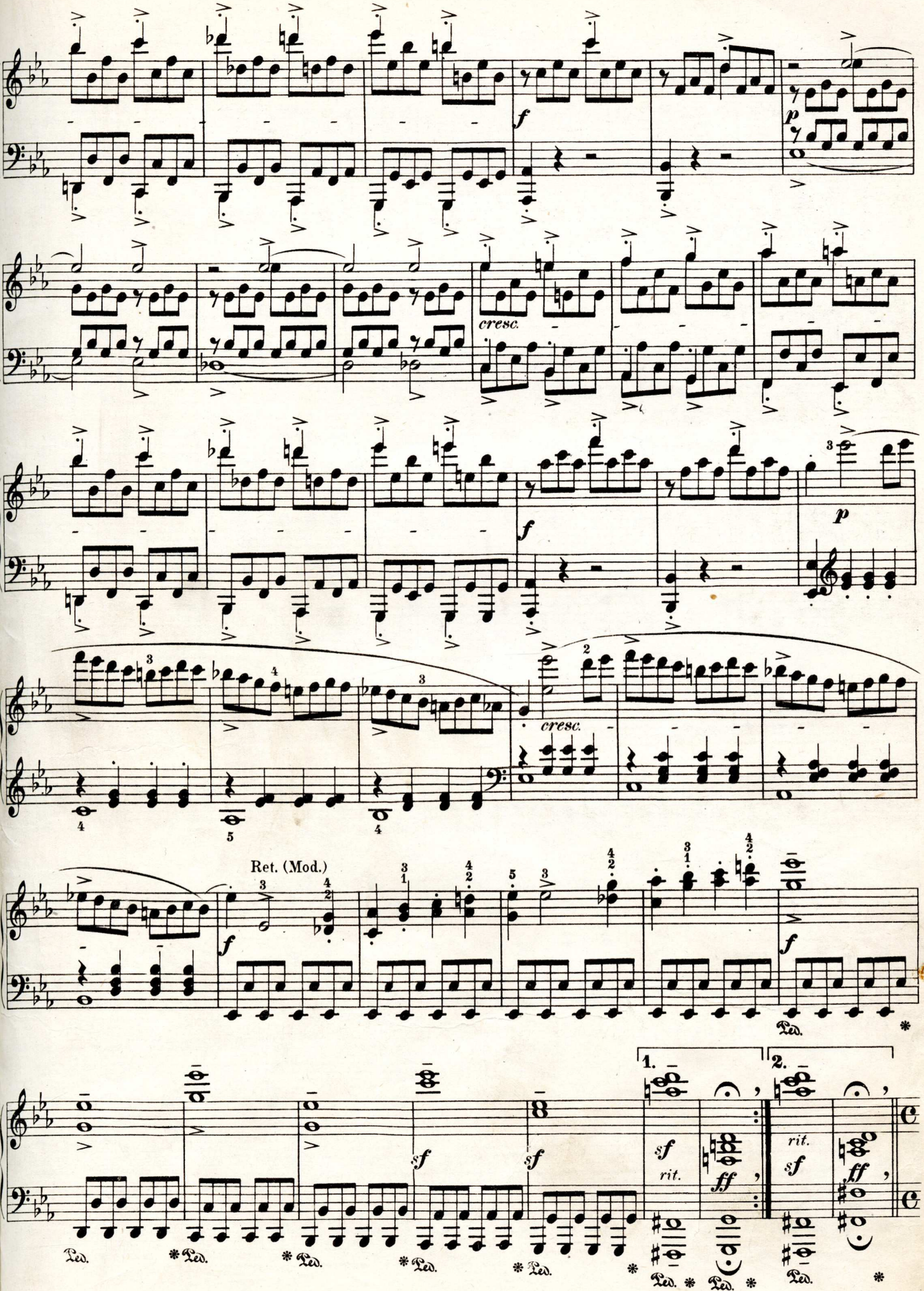


a) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five. This whole passage, as also that at the end of the Introduction, is to be played strictly in time and, the last especially, with great energy.

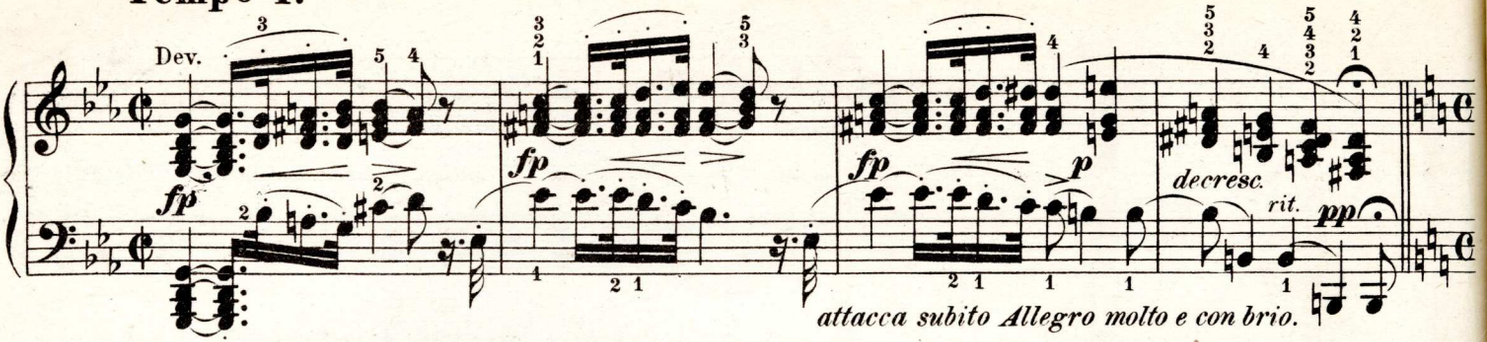
Allegro di molto e con brio. ♩ = 138.



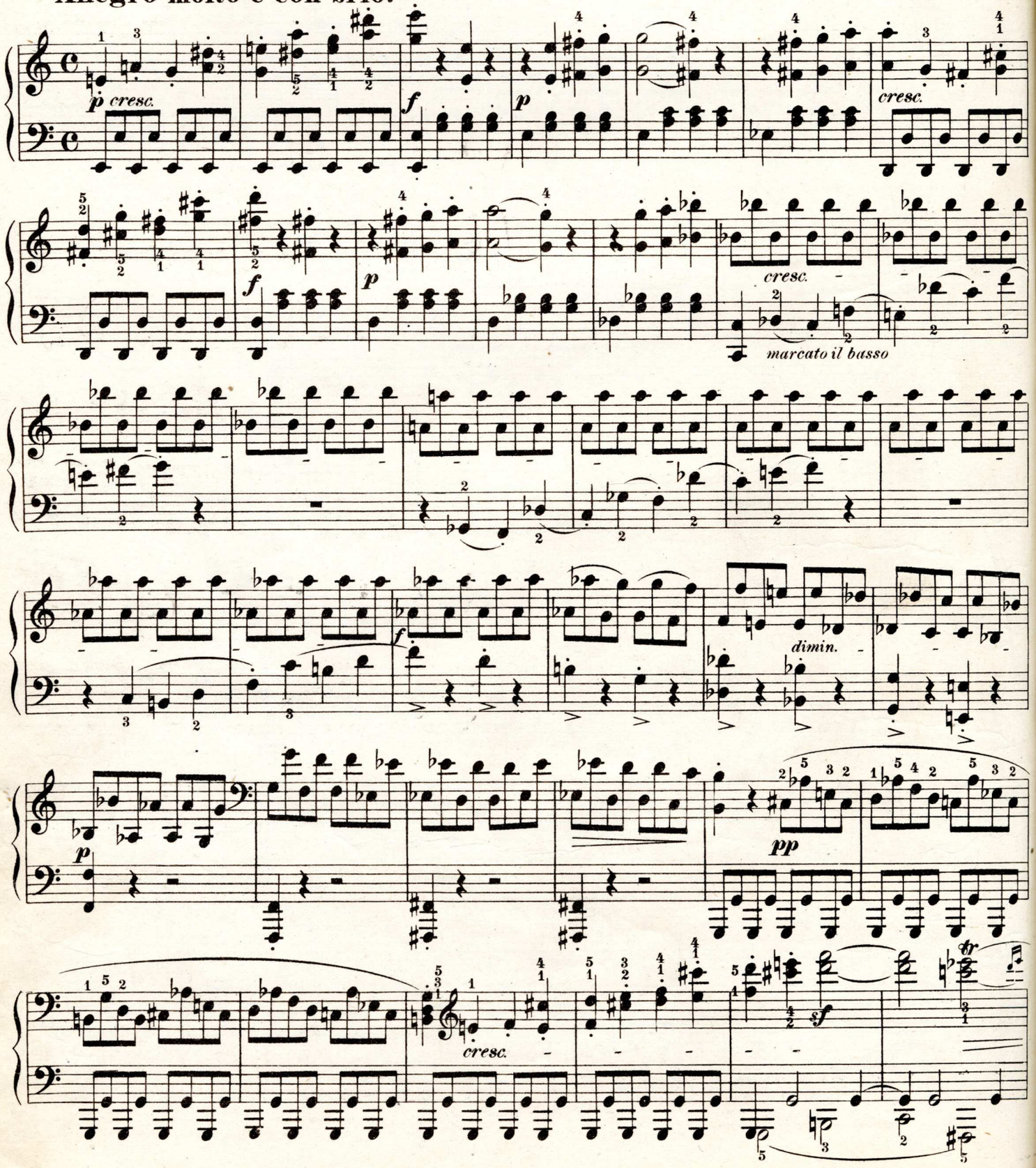

S.S.
sf
p
decresc.
rit. ma pochissimo
pp
a tempo
Coda I.
cresc.

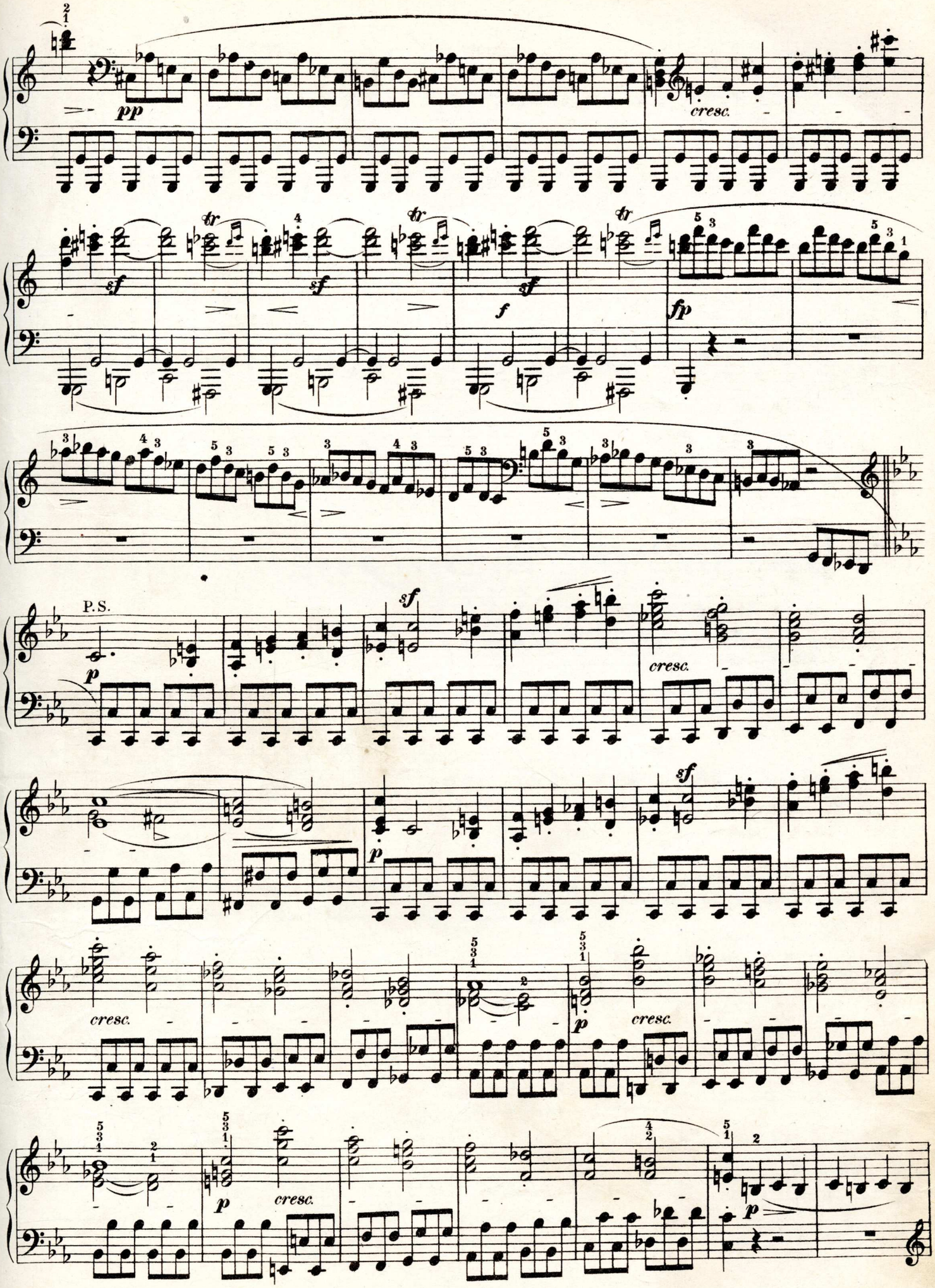

f
p
cresc.
f
p
cresc.
Ret. (Mod.)
f
f
Ped.
sf
sf
sf
1.
2.
sf
rit.
ff
rit.
sf
ff
Ped.

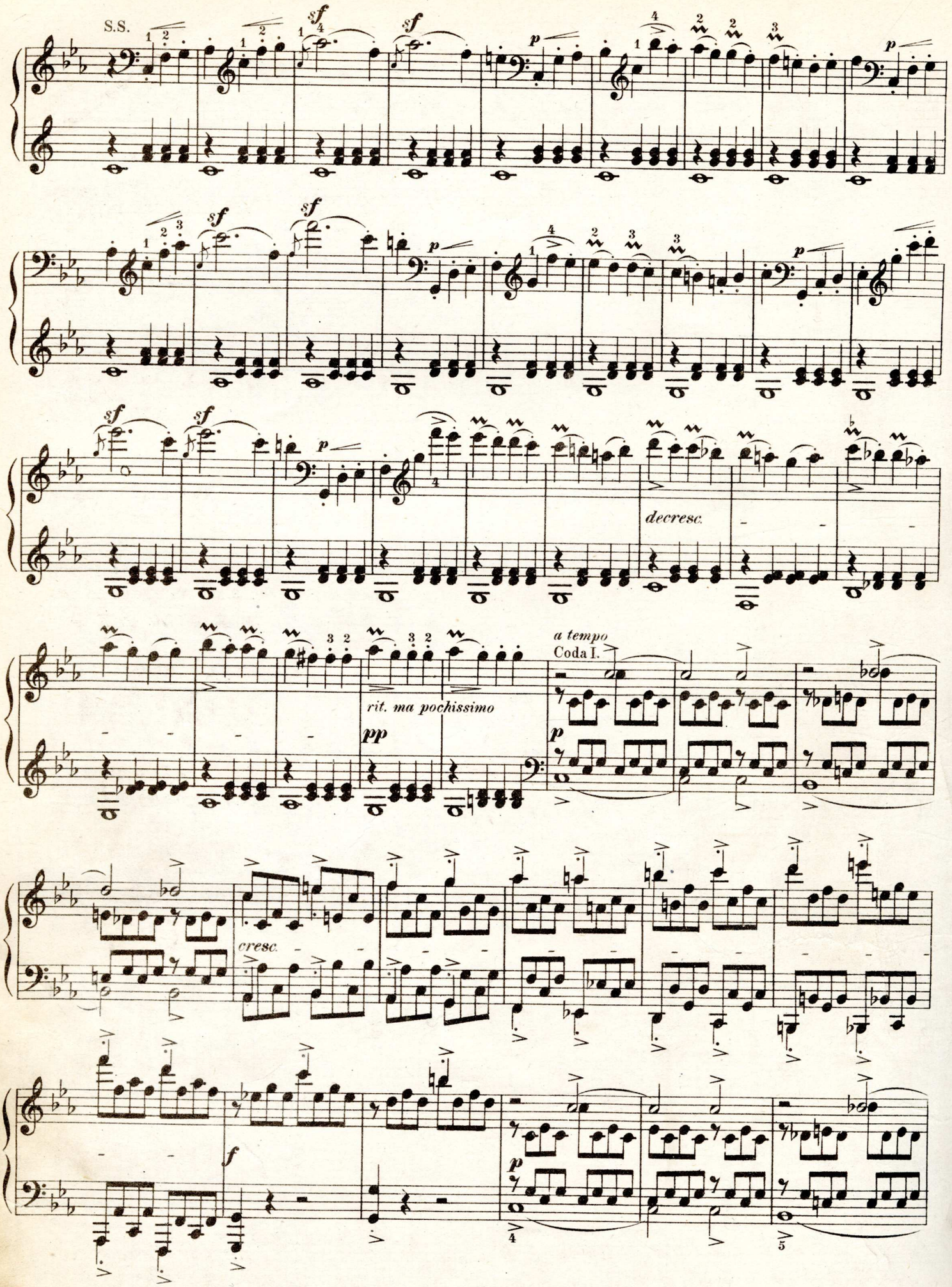
Tempo I.

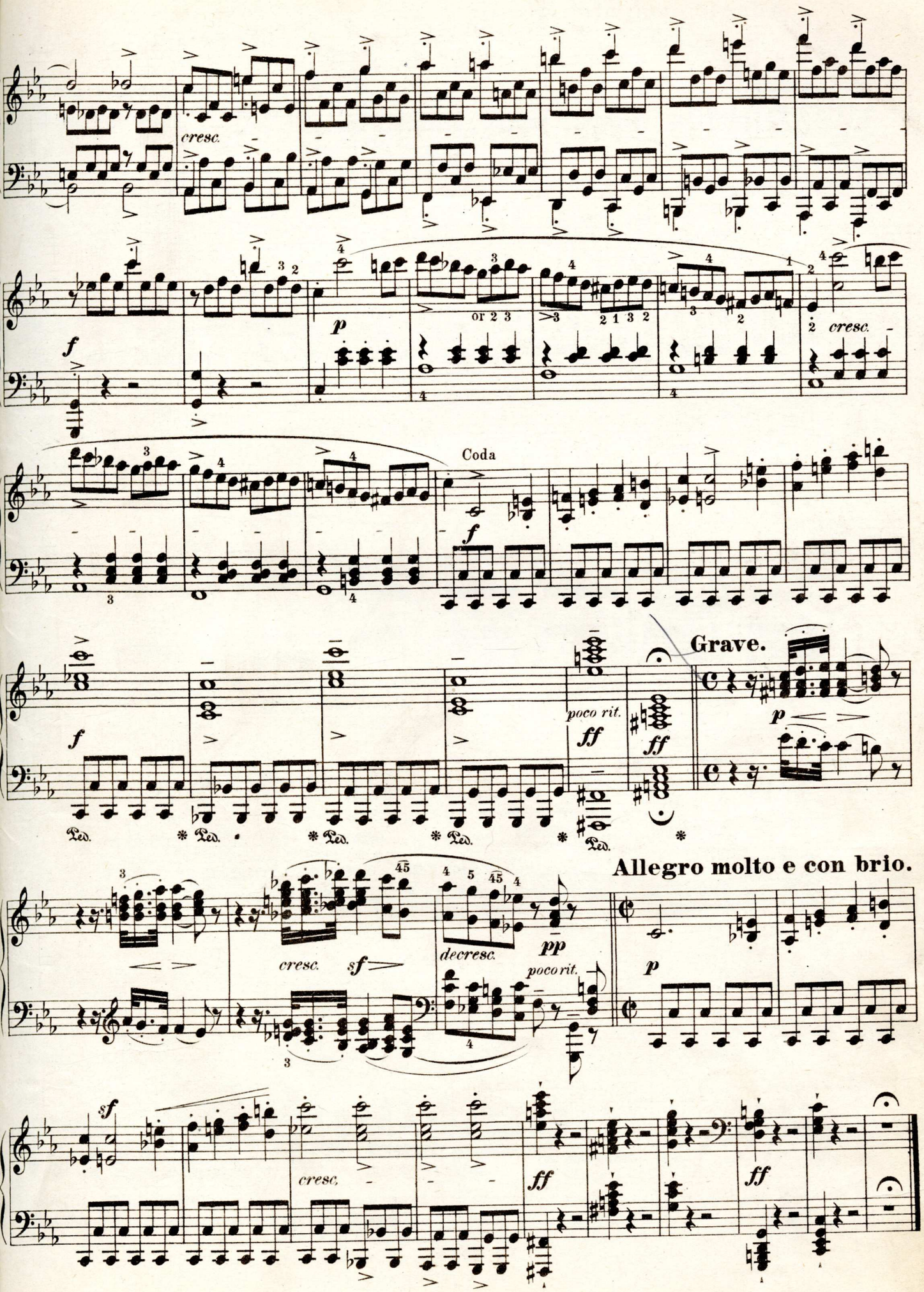


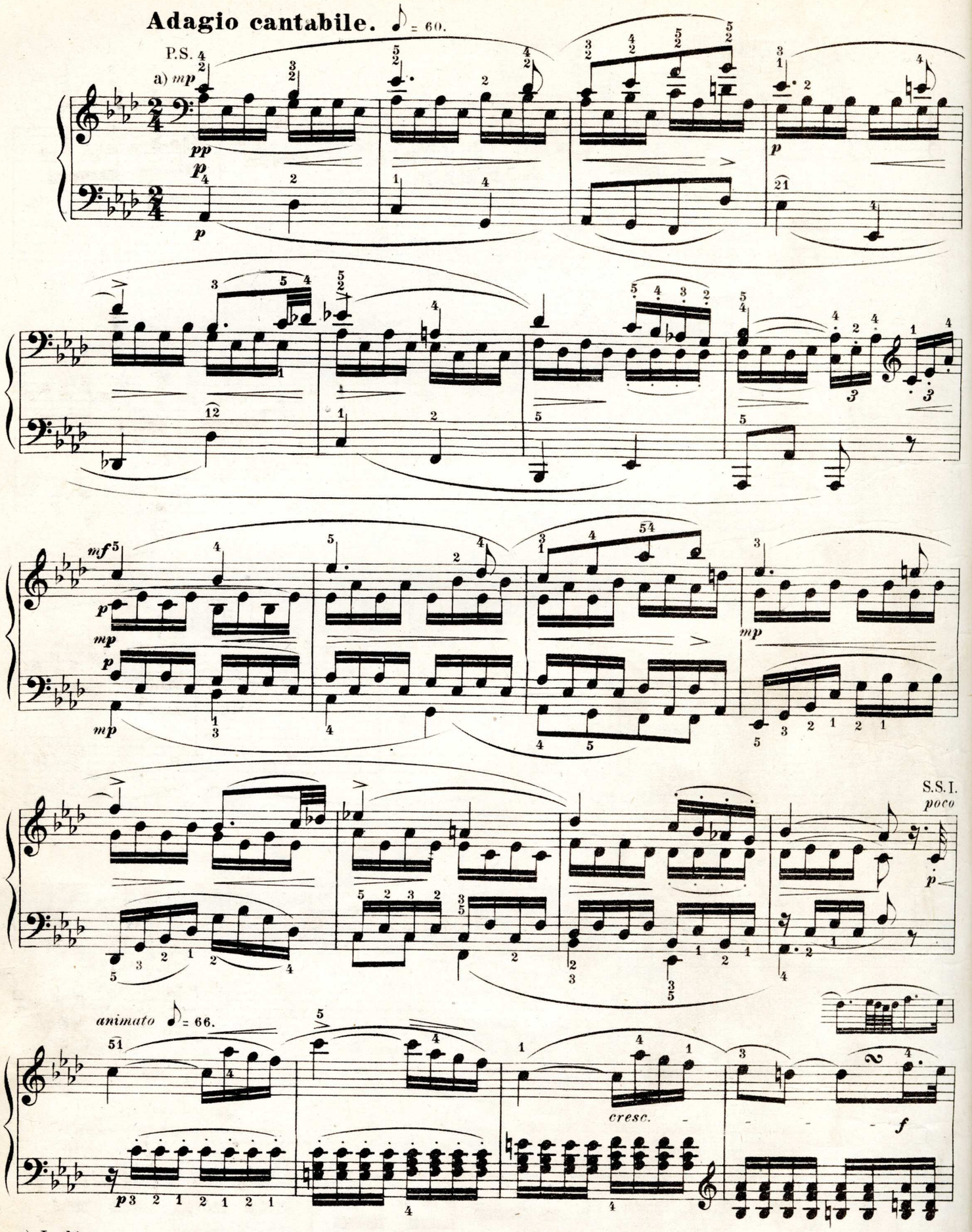
Allegro molto e con brio.



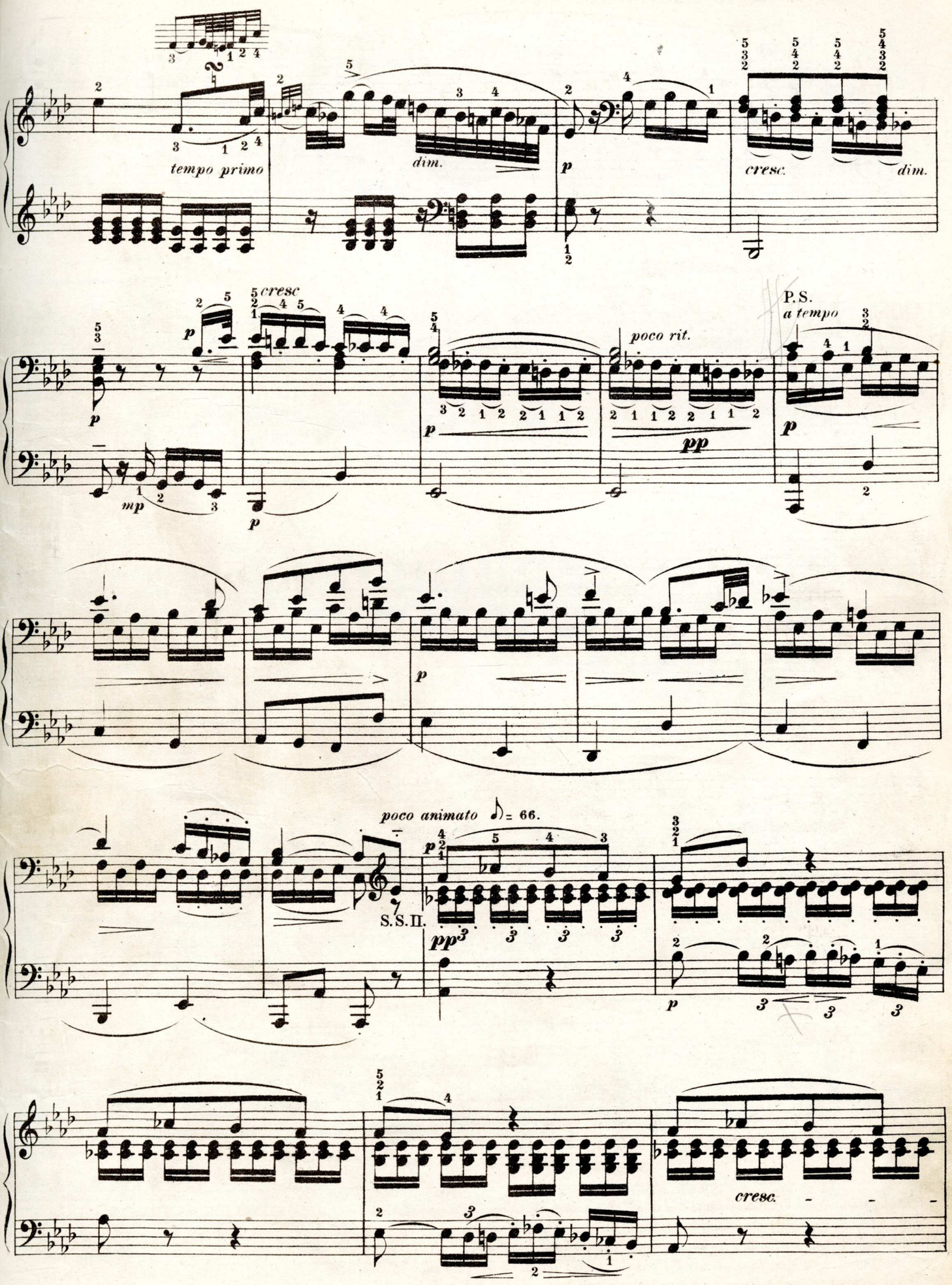

pp
cresc.
sf
tr
sf
tr
f
sf
tr
fp
P.S.
p
sf
cresc.
p
sf
cresc.
p
cresc.
p
cresc.
p

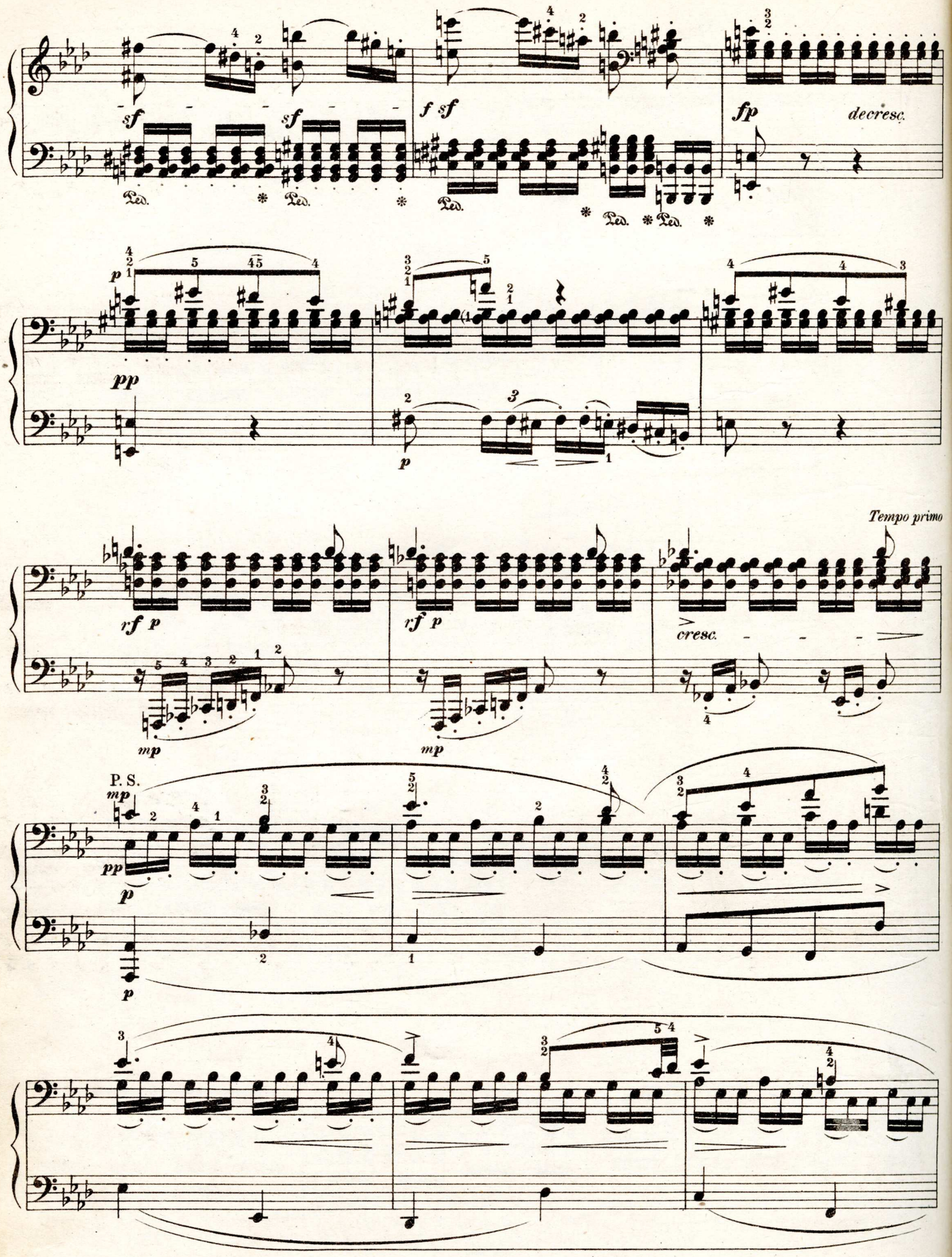

S.S.
sf
p
decresc.
a tempo
Coda I.
rit. ma pochissimo
pp
cresc.
f

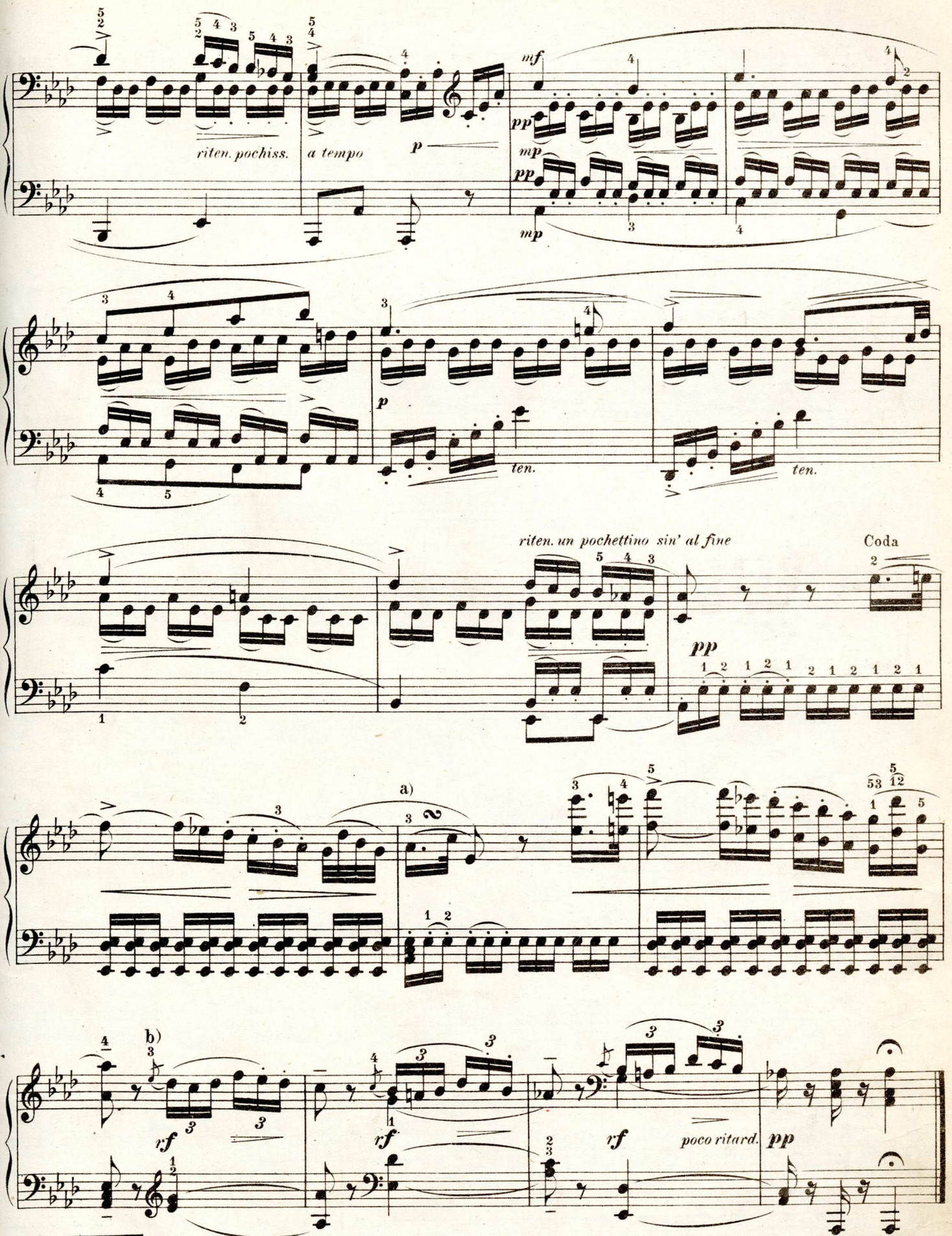

cresc.
f
p
or 2 3
2 1 3 2
cresc.
Coda
f
f
poco rit.
ff
ff
Grave.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Allegro molto e con brio.
cresc.
sf
decresc.
pp
poco rit.
p
sf
cresc.
ff
ff

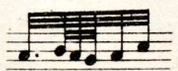


a) In this movement simultaneousness in all the parts is specially to be insisted upon, as opposed to the disturbing effect of arpeggios. The melody must be distinctly heard above the accompaniment, yet kept well subdued; in the accompaniment itself again there is a distinction to be made between the Bass, where the longer notes especially are to be given with more force, and the figured middle parts, which must be played very discreetly, particularly when doubled. Where the usual marks of expression occur, all the parts must vary in corresponding proportion.


tempo primo
dim.
p
cresc.
dim.
cresc
p
mp
p
poco rit.
pp
P.S.
a tempo
p
p
poco animato ♪= 66.
S.S.II.
pp
p
cresc.


sf
sf
sf
f sf
fp
decresc.
Ped.
pp
p
rf p
rf p
cresc.
Tempo primo
mp
mp
P. S.
mp
pp
p
p

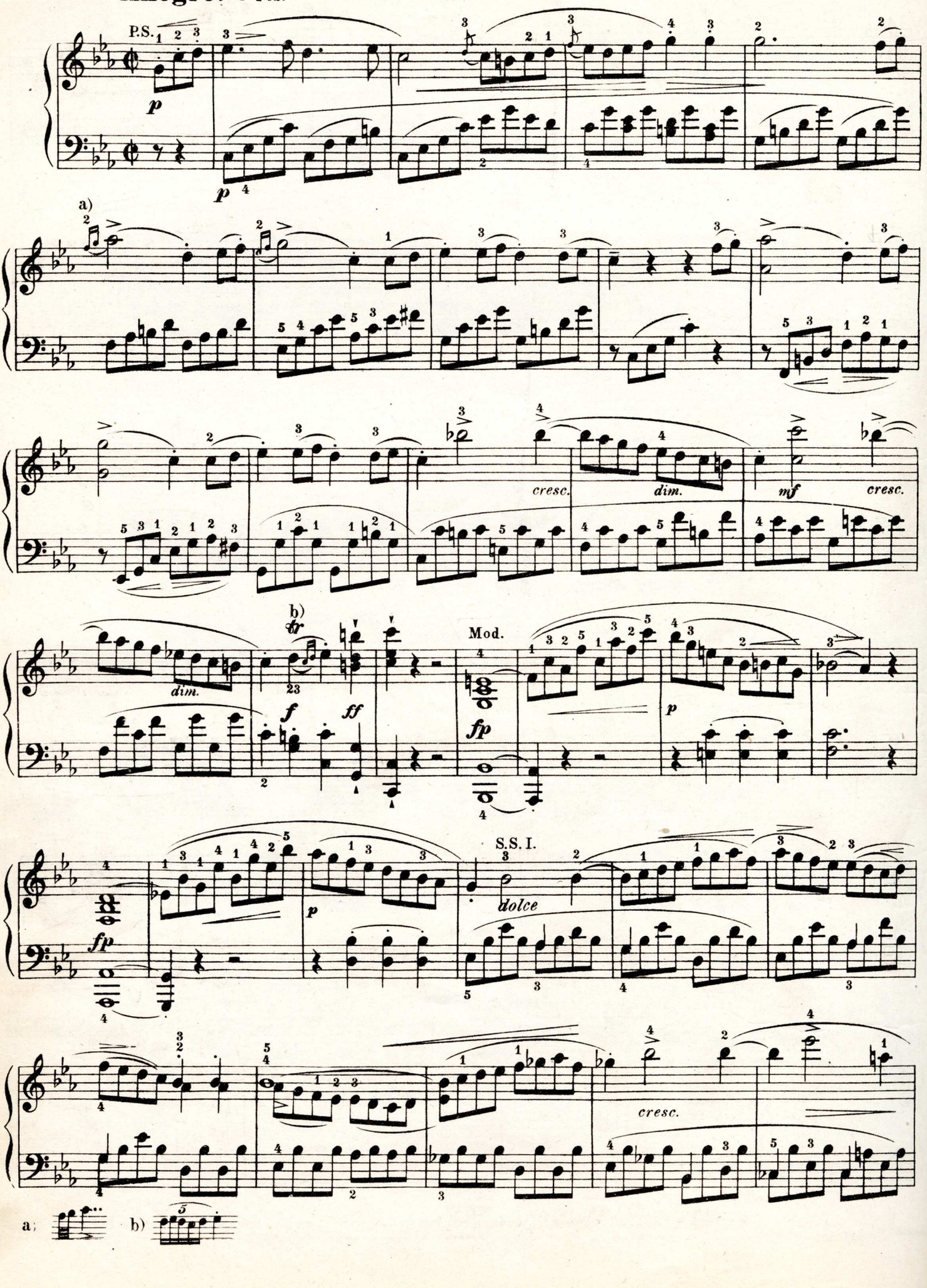


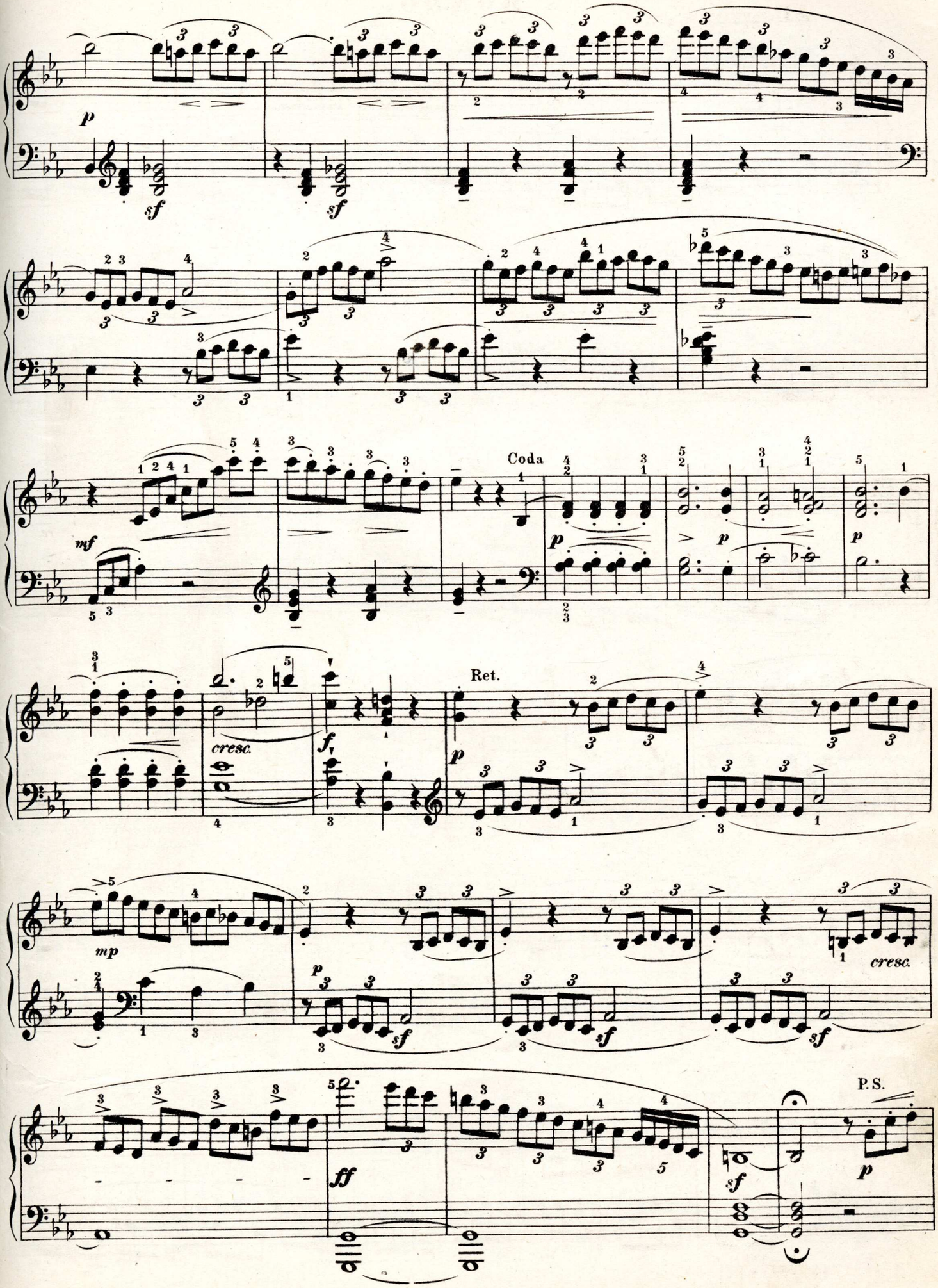
a) 

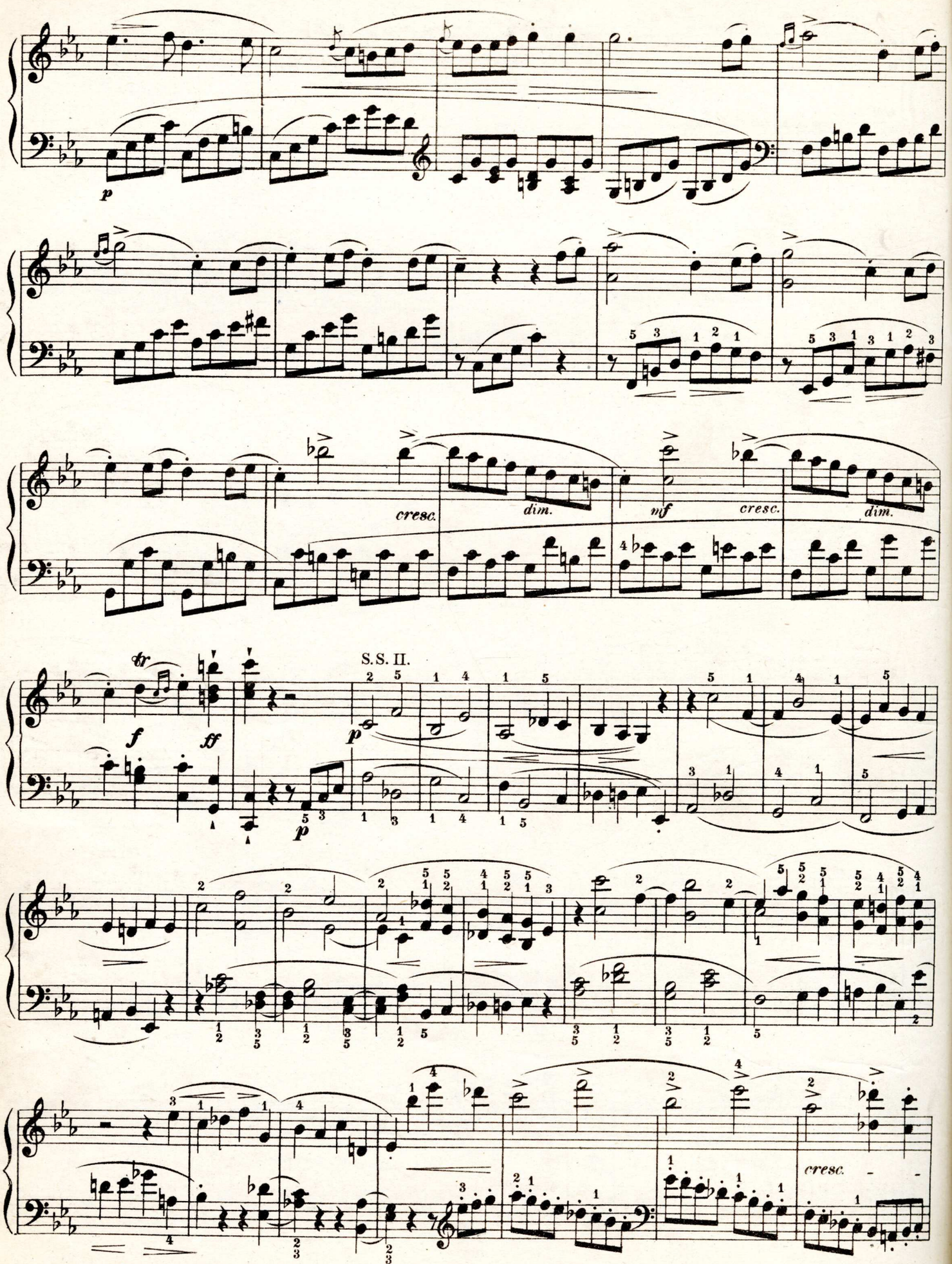
b) The small note to be struck with those of the accompaniment, but to be as short as possible, and with the accent on the principal note.

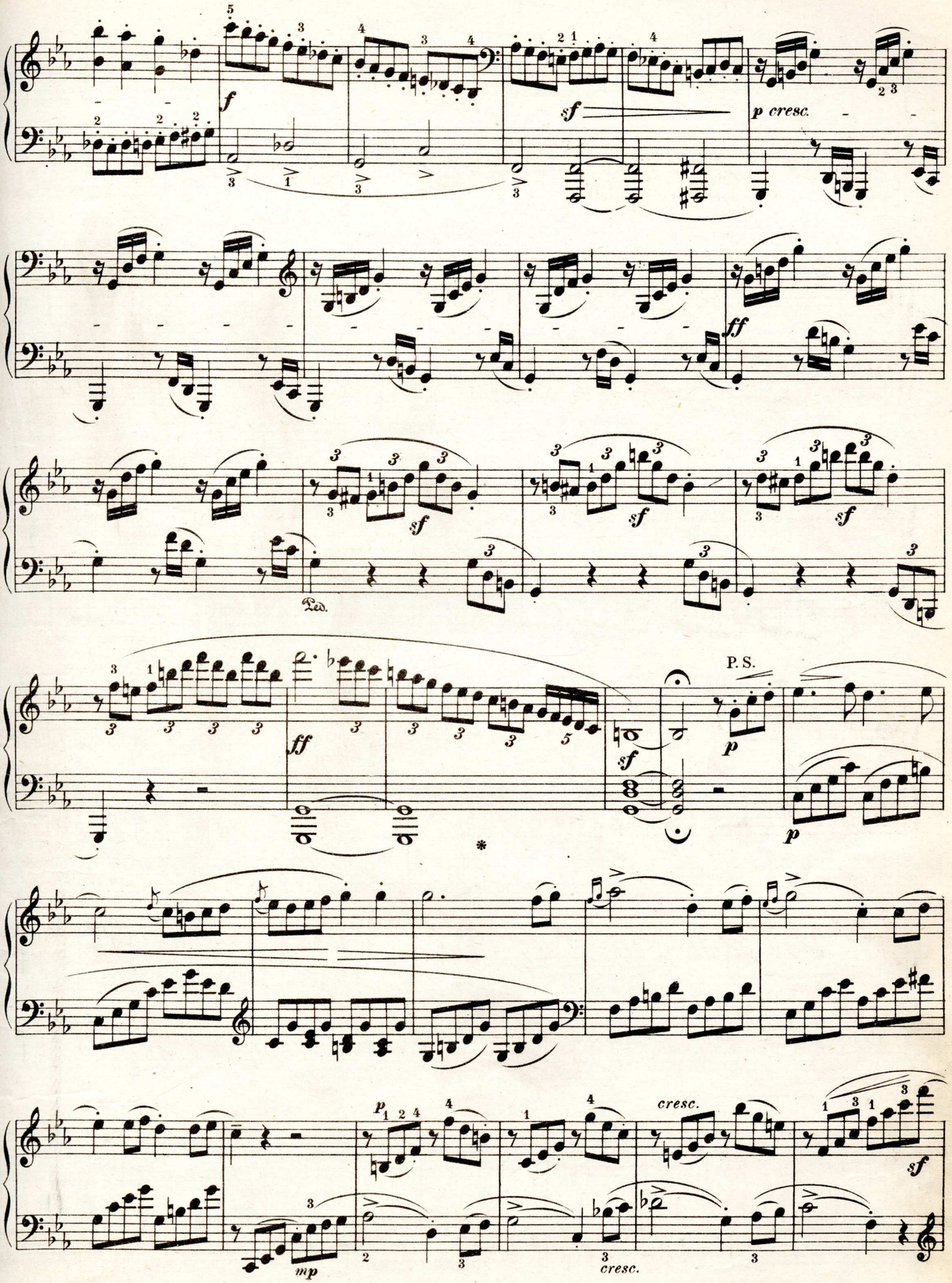
RONDO.

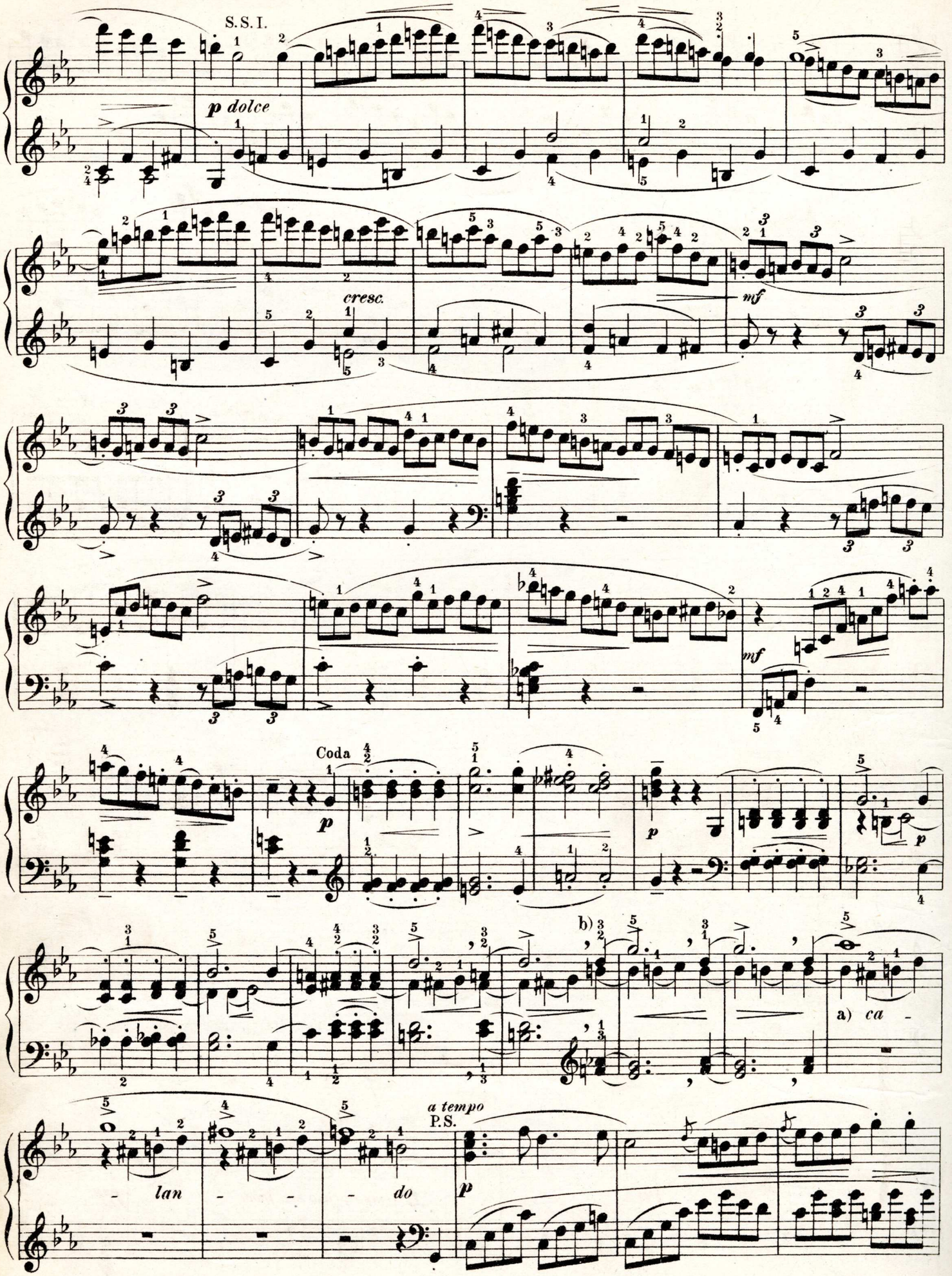
Allegro. ♩ = 92.



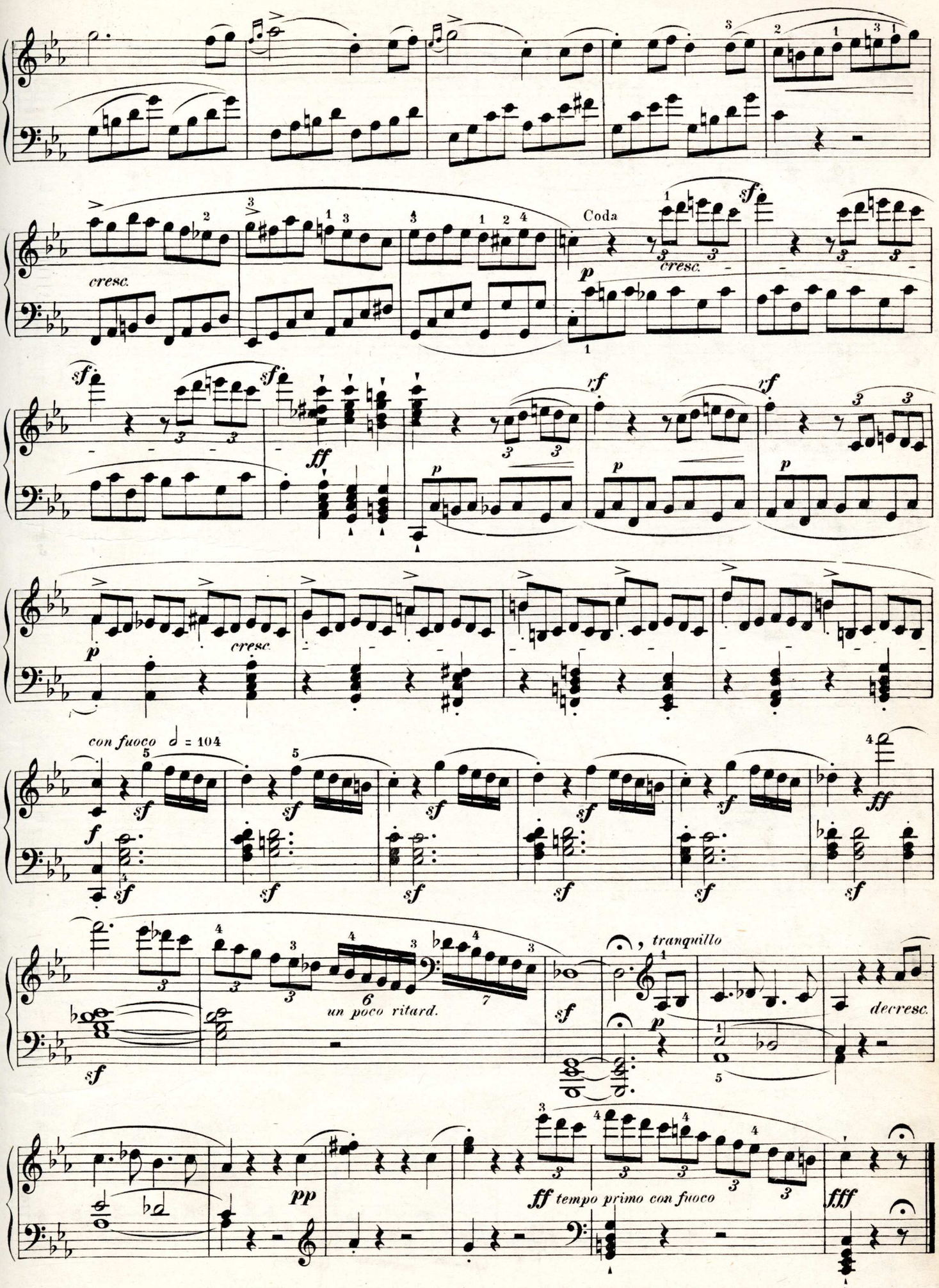

p
sf
sf
mf
Coda
p
p
p
Ret.
p
cresc.
f
mp
p
sf
sf
sf
cresc.
ff
sf
p
P.S.


p
cresc.
dim.
mf
cresc.
dim.
tr
f
ff
S. S. II.
p
p
cresc.


f
sf
p cresc.
ff
sf
sf
Ped.
ff
sf
P. S.
p
p
*
p
mp
cresc.
cresc.
sf



a) *Calando* means here, as usual, a diminution of force as well as of rapidity in the movement.
b) By these commas are indicated rhythmical sections, which the player must make perceptible.


cresc.
Coda
cresc.
sf
ff
rf
p
cresc.
con fuoco ♩ = 104
un poco ritard.
tranquillo
decresc.
pp
ff tempo primo con fuoco
fff

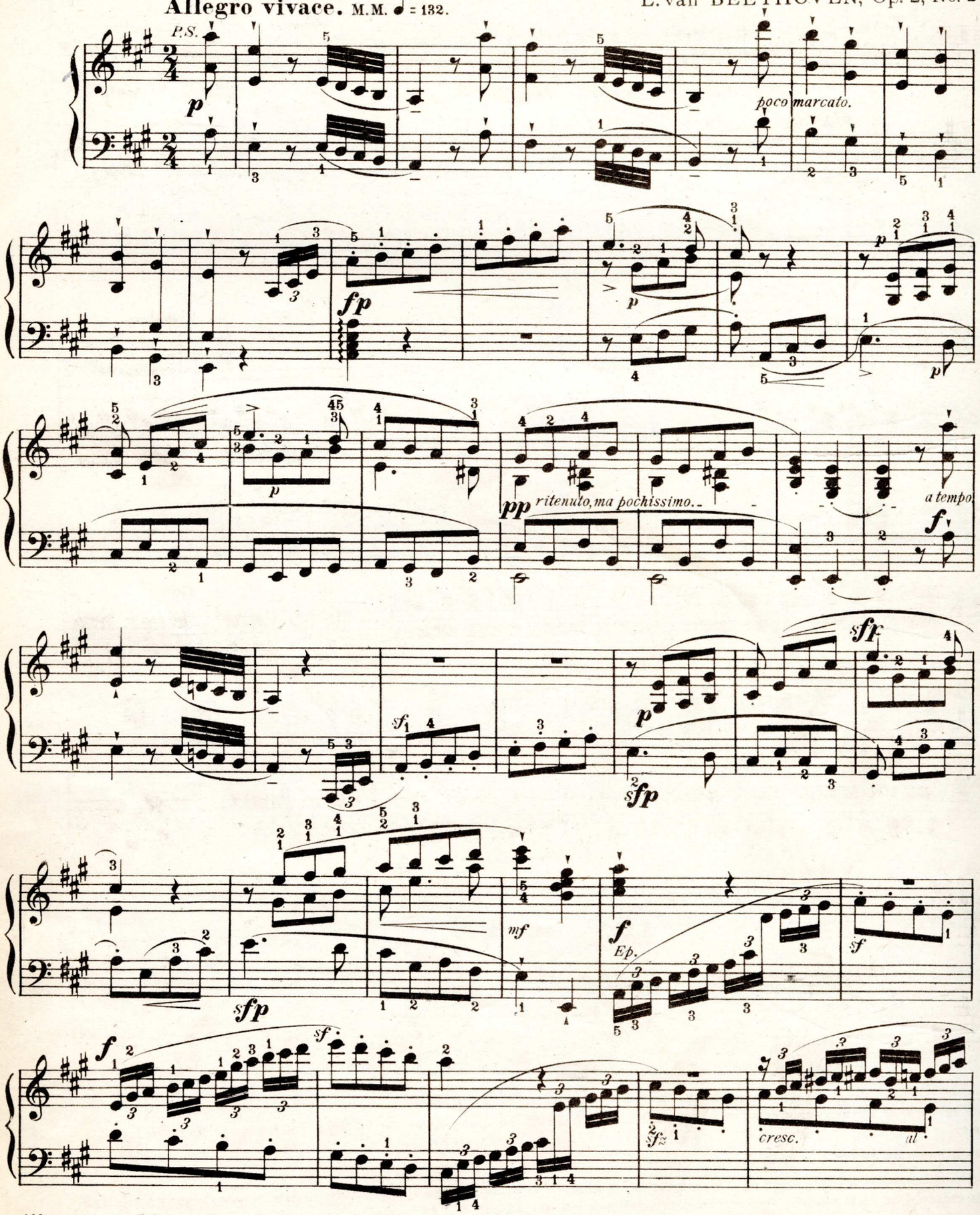
SONATA

in A major

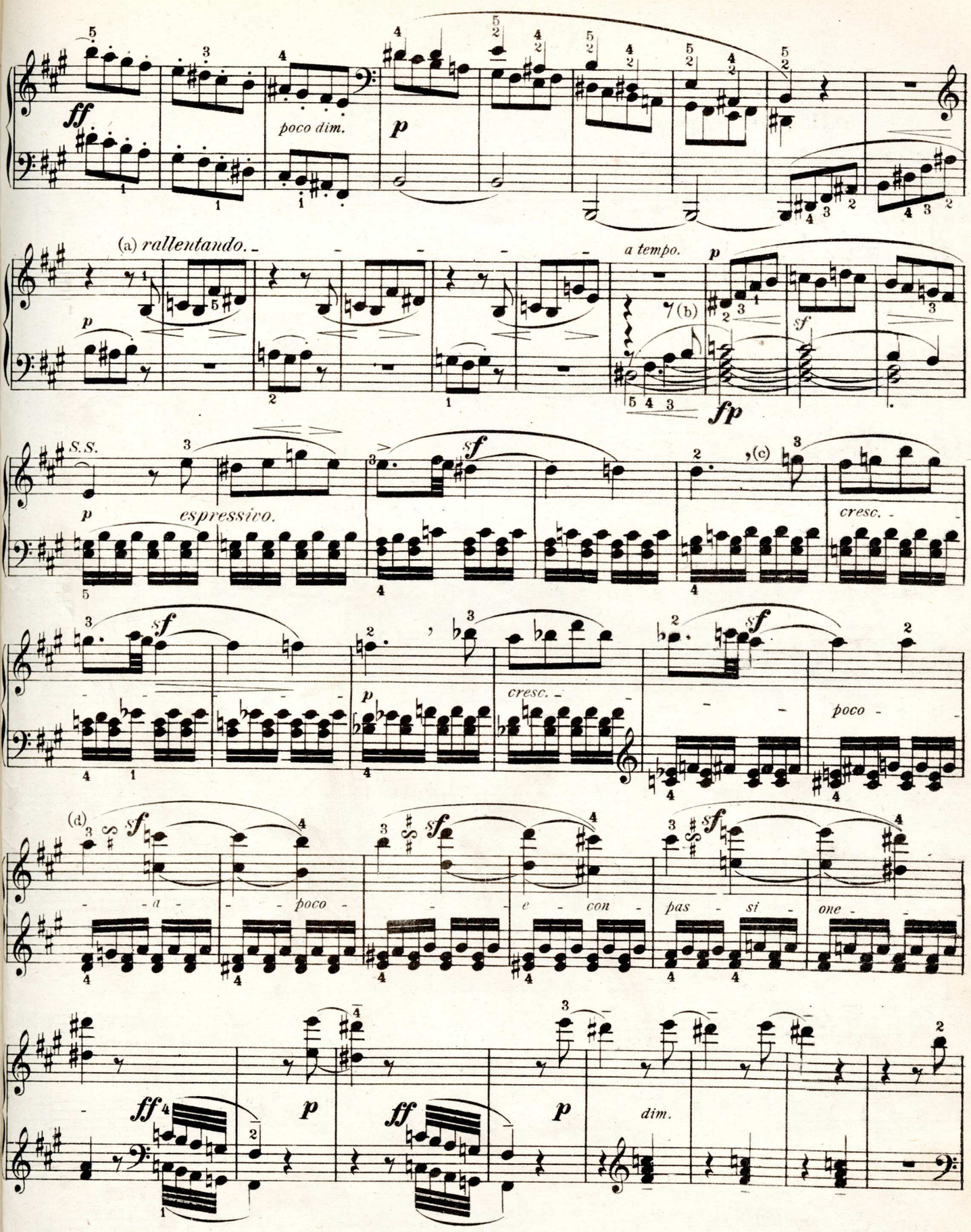
To Joseph Haydn

L. van BEETHOVEN, Op. 2, No. 2

Allegro vivace. M.M. ♩ = 132.



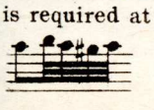
Abbreviations: *P.S.* signifies principal subject, *Ep.*, episode, *S.S.*, secondary subject, *Cl. S.*, closing subject, *Tr.*, transition, *D.G.*, development group.

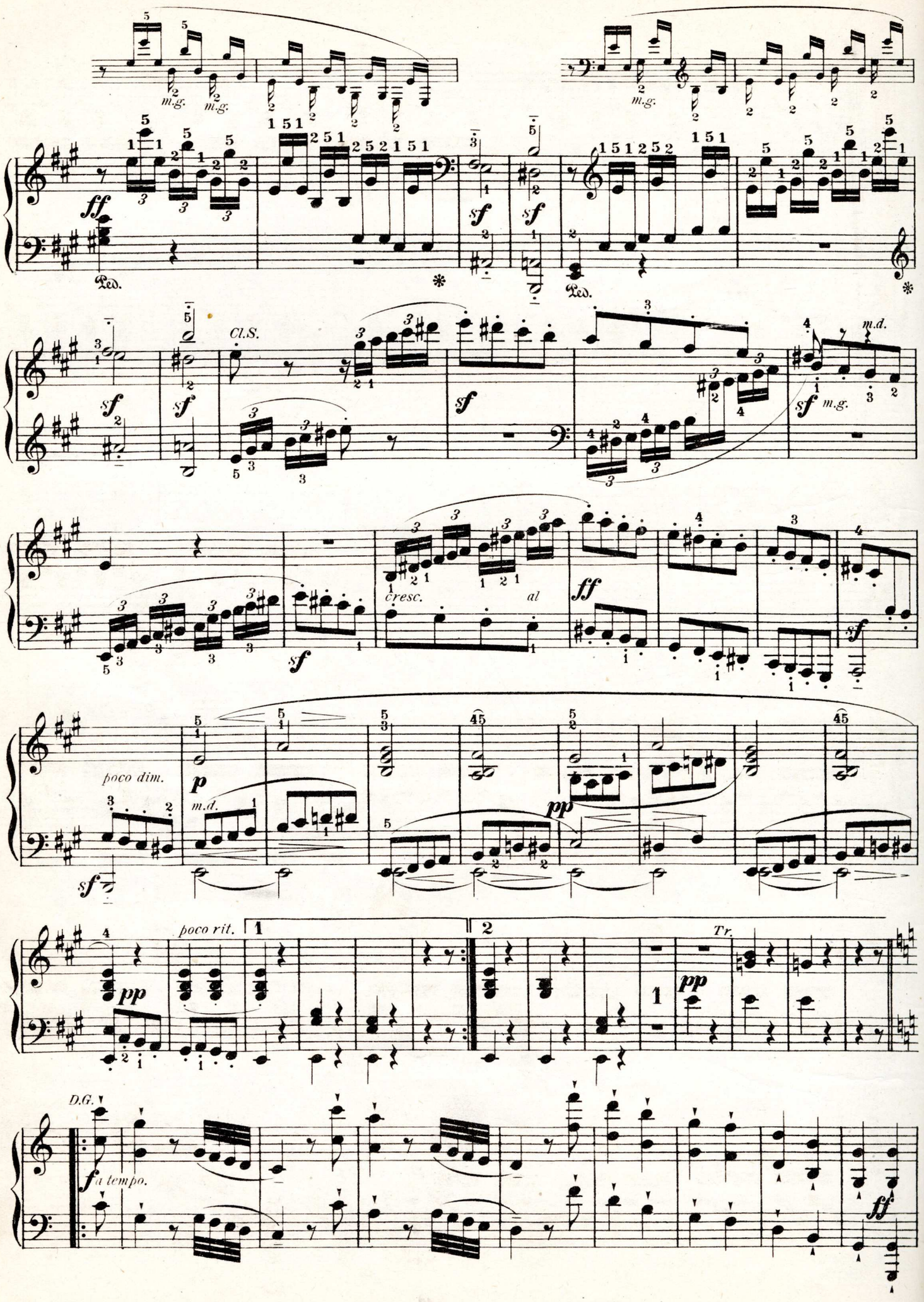


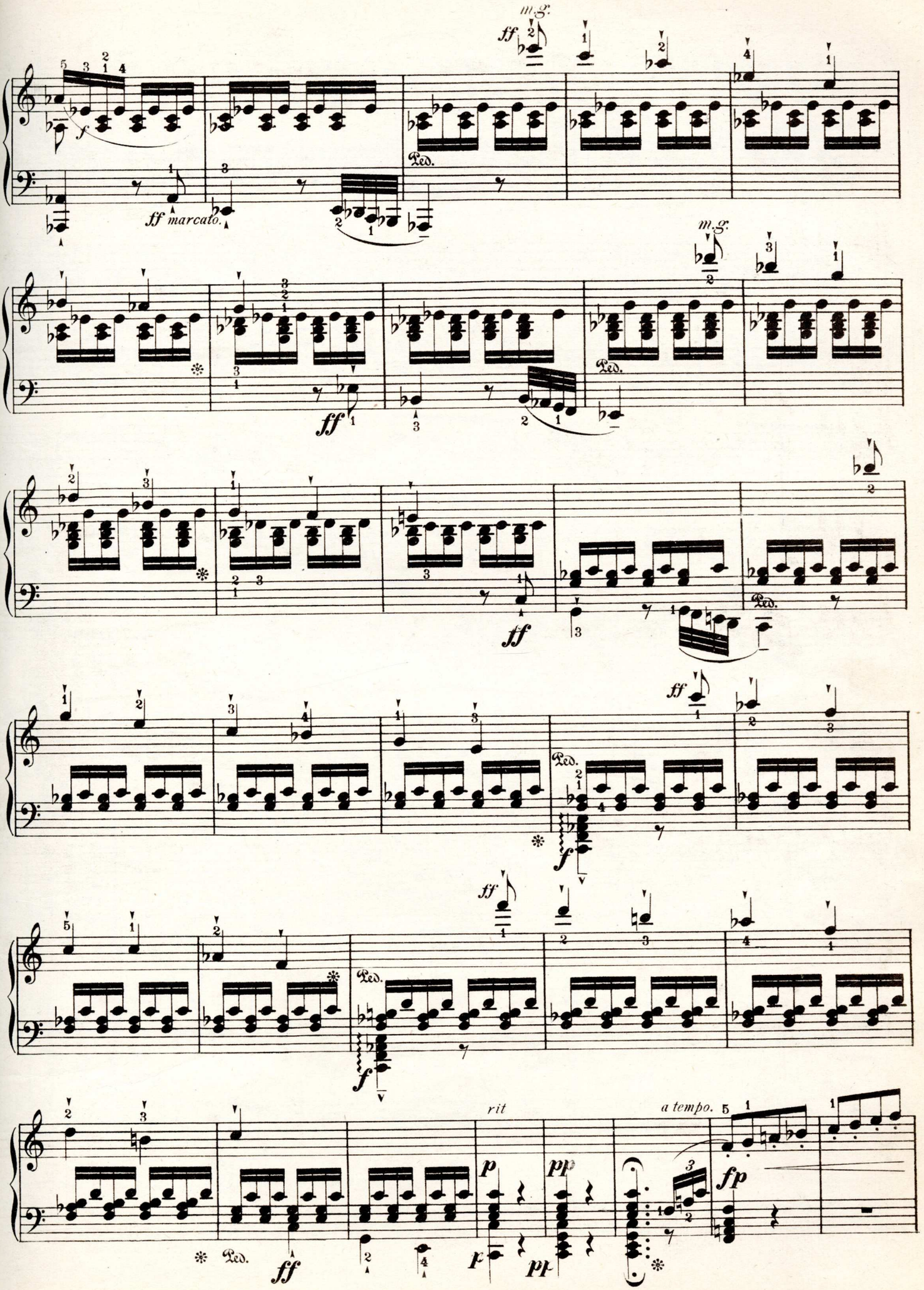
(a) This *rallentando* at this point must be very gradual, and even at the close must not be very much slower than the original movement.

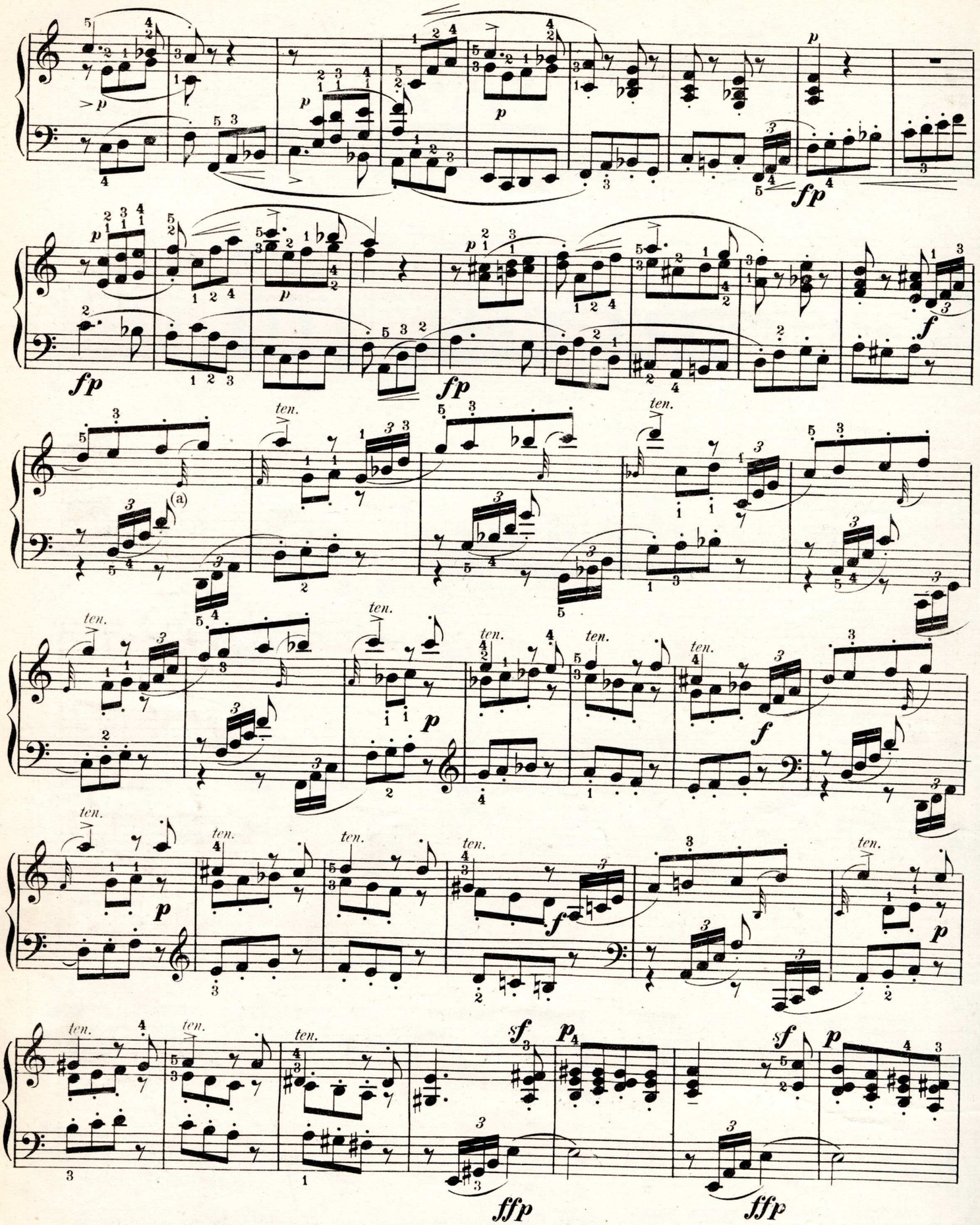
(b) This b must not be held beyond the time indicated.

(c) This comma indicates the close of a rhythmical division. It corresponds to the breathing mark in vocal music. A slight break is required at such places, though the composer has not so indicated it by rests.

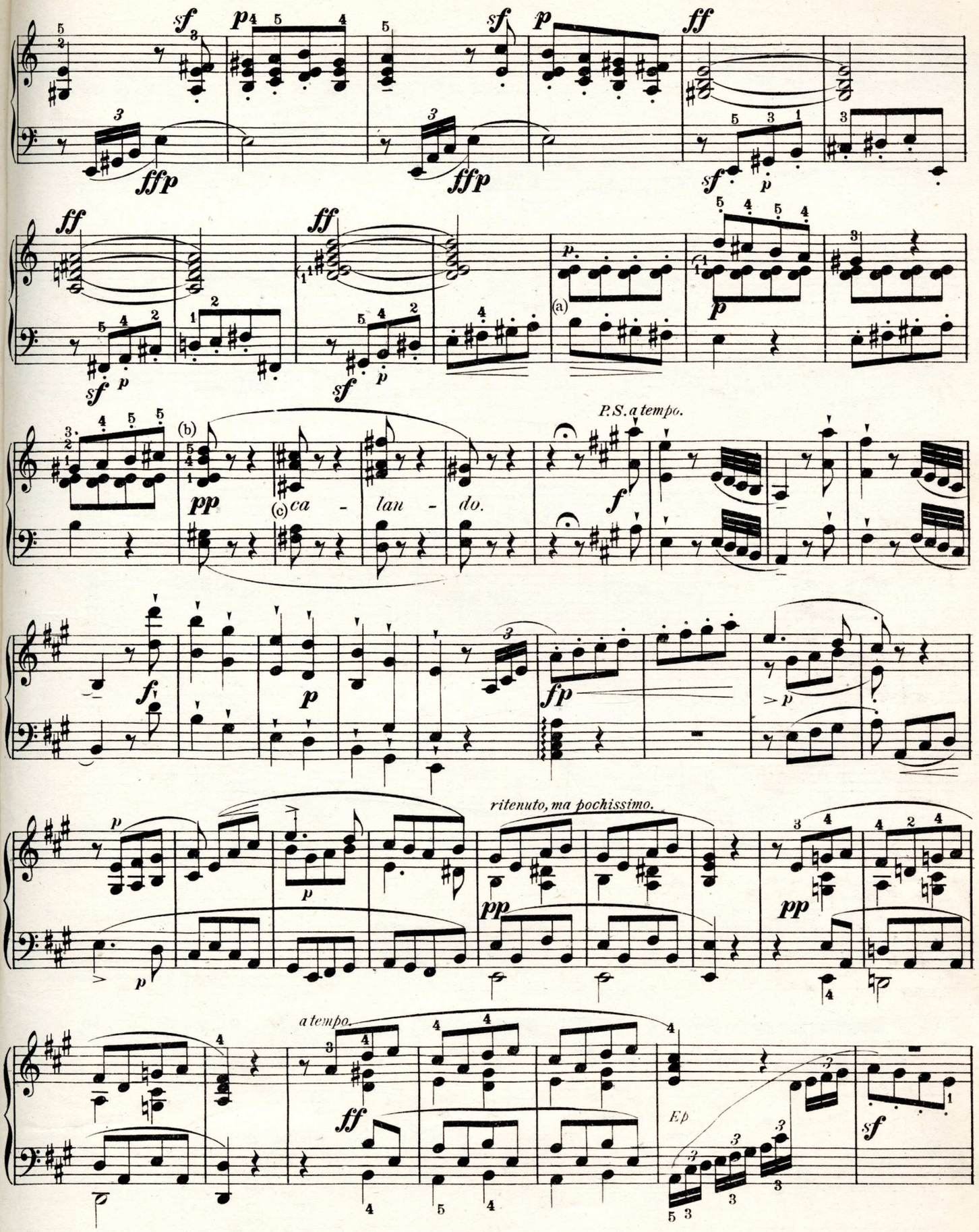
(d) 


m.g.
m.g.
m.g.
ff
Ped.
sf
Ped.
Cl.S.
m.d.
sf
m.g.
cresc.
al
ff
poco dim.
p
m.d.
pp
poco rit.
1
2
Tr.
pp
1
D.G.
a tempo.
ff


m.g.
ff
f
Ped.
ff marcato.
m.g.
ff
Ped.
ff
Ped.
ff
f
ff
Ped.
f
rit
a tempo.
p
pp
fp
Ped.
ff
f
pp



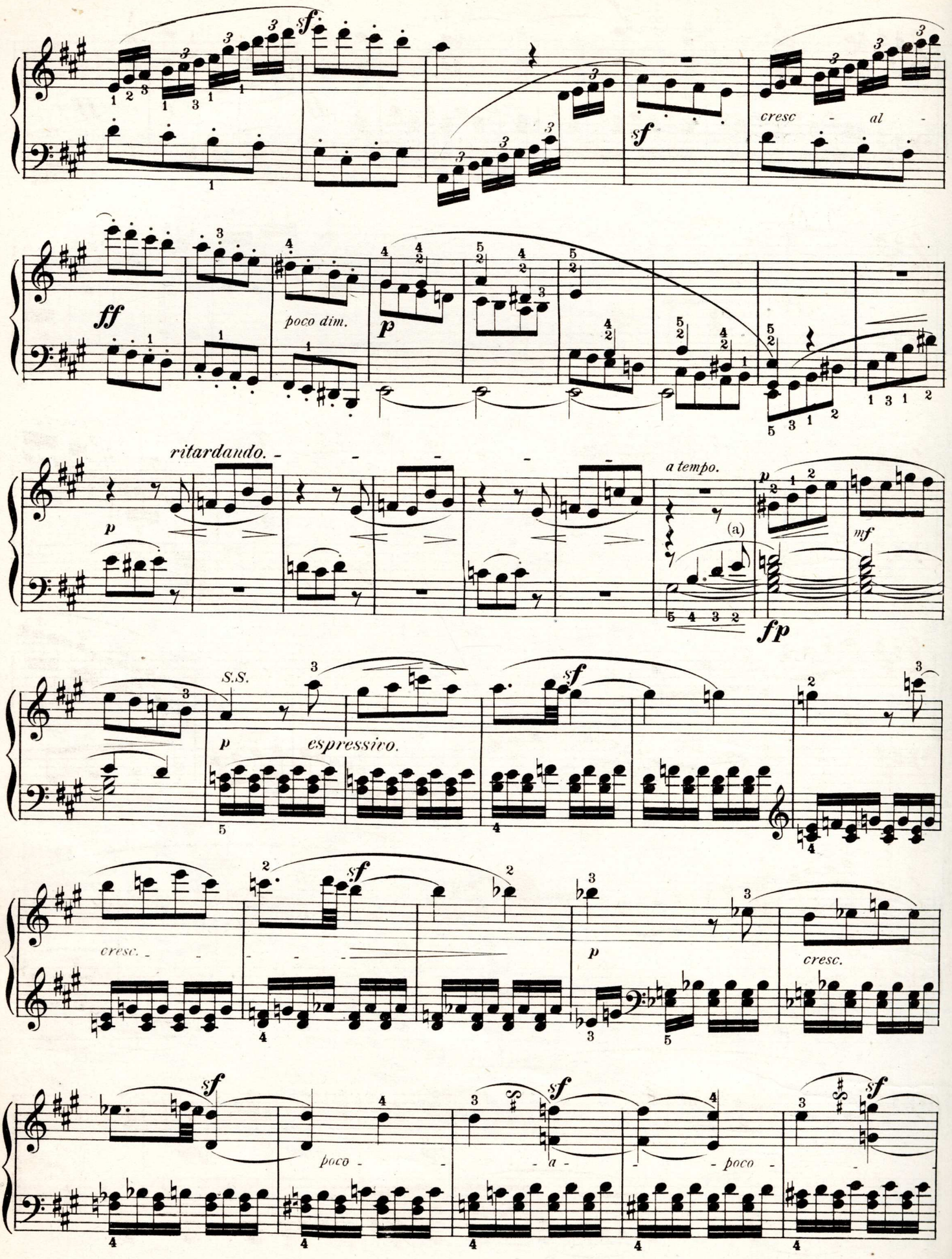
(a) These appoggiaturas must be played as near the large notes as is possible, and are to have the same prominence and degree of power as the larger notes, as they are really a continuance of the two eighth - note motive of the left hand.



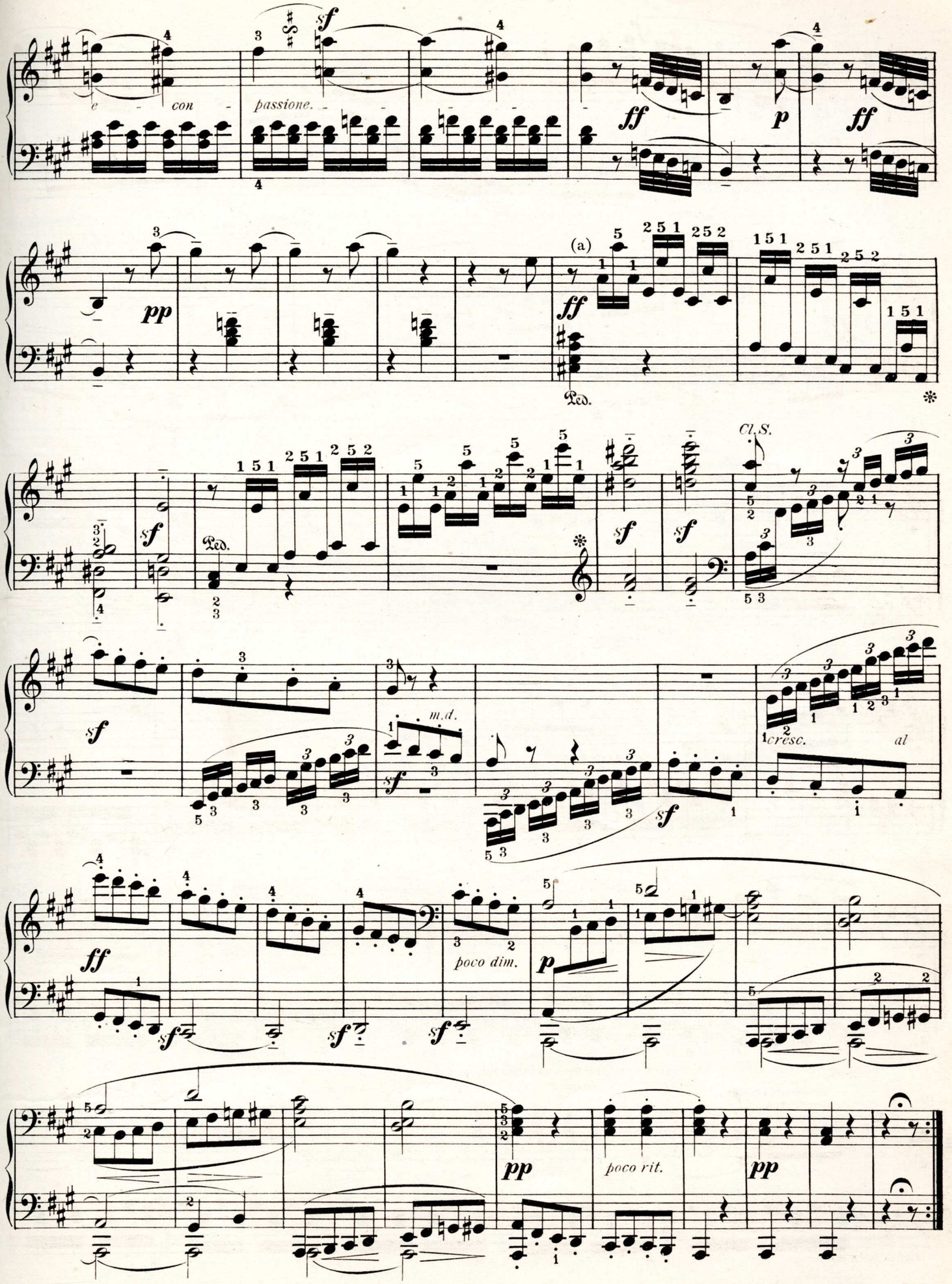
(a) The motive beginning here and which is imitated by the upper voice in next measure must be made more prominent than the accompanying parts d and e.

(b) Notes separated by rests and yet united by a slur should receive their full value, and even a little more, and should be struck and left in a gentle manner.

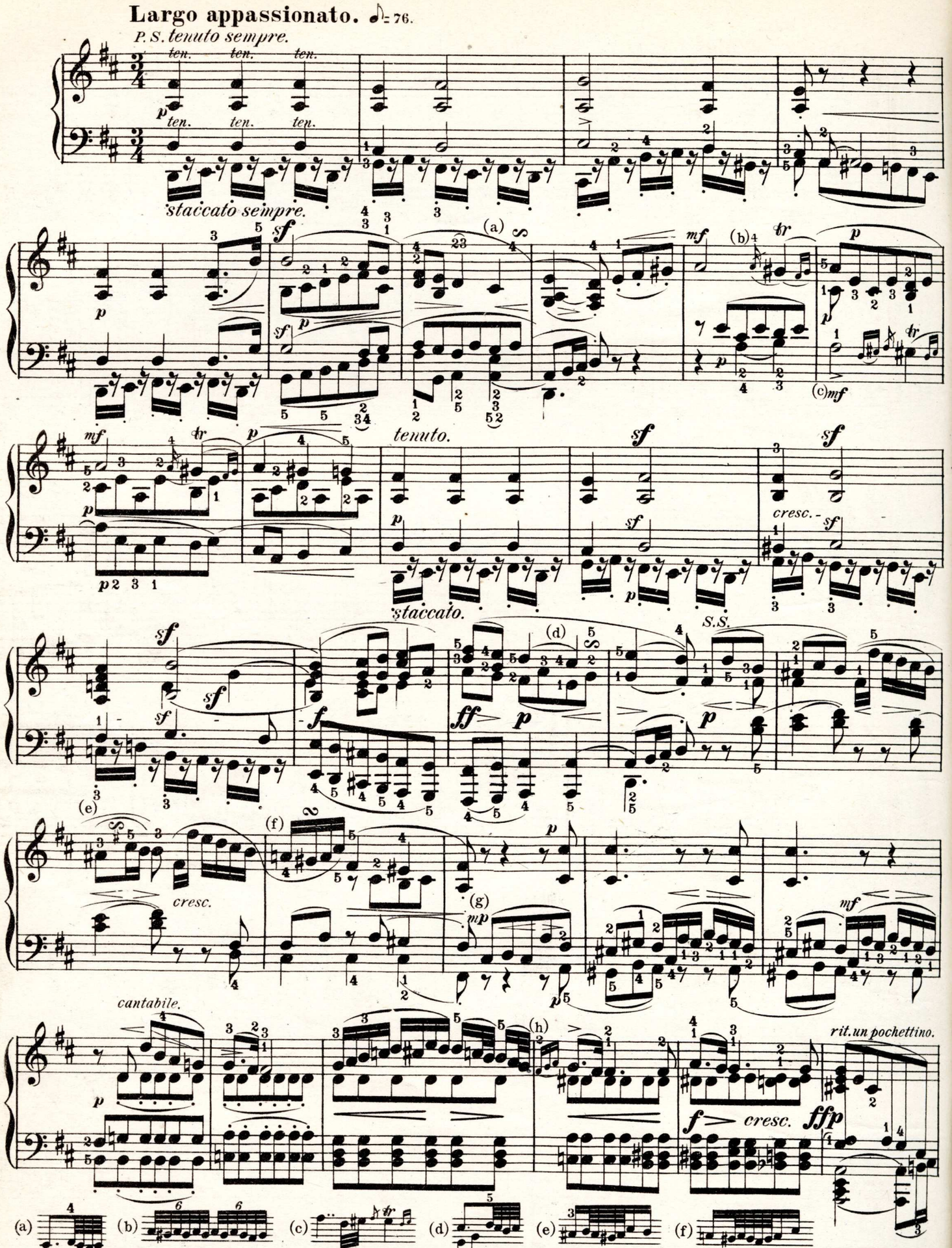
(c) *Calando* at this point means a retarding of the movement.



(a) Do not hold the 8th note longer than indicated.

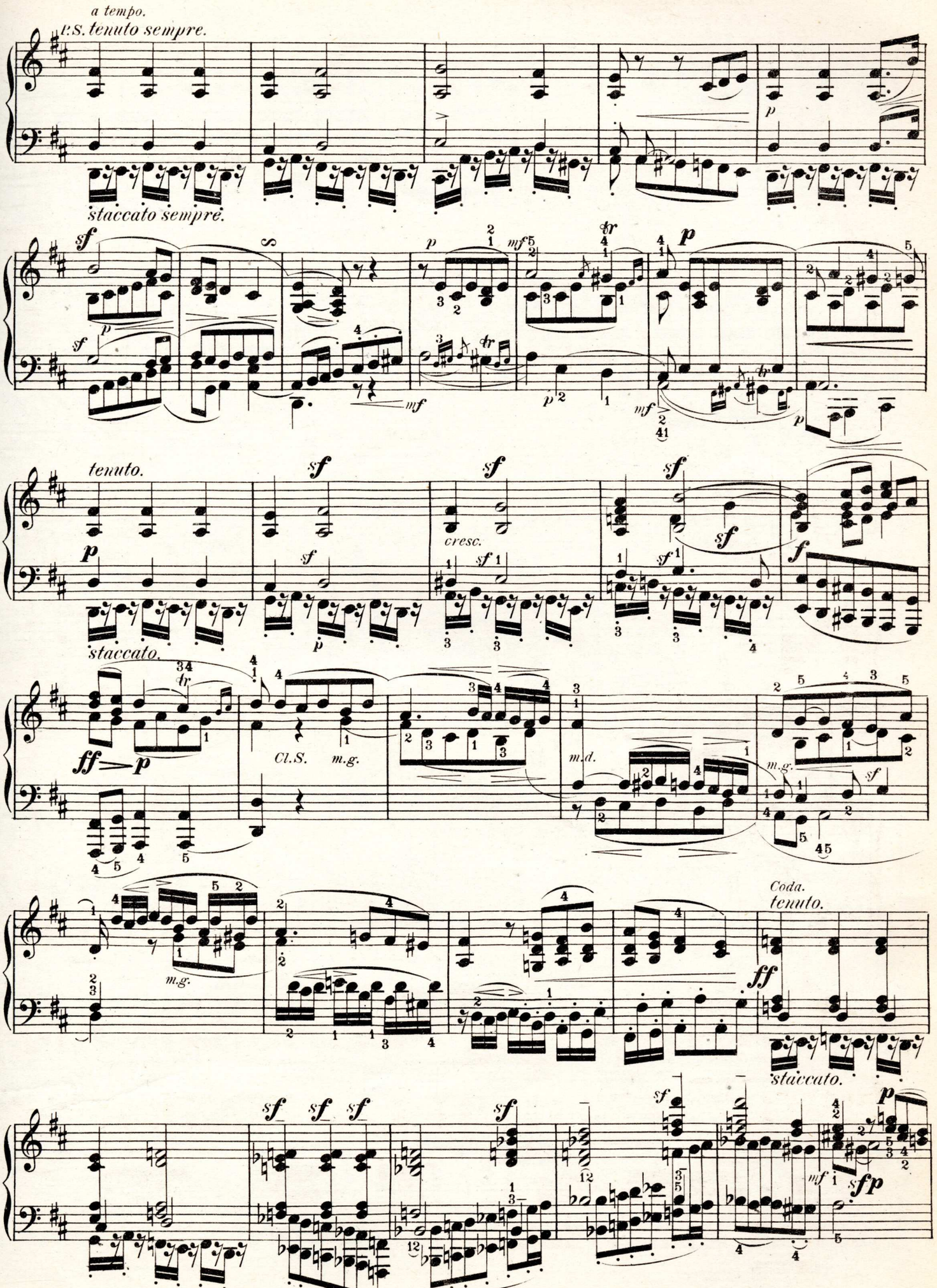


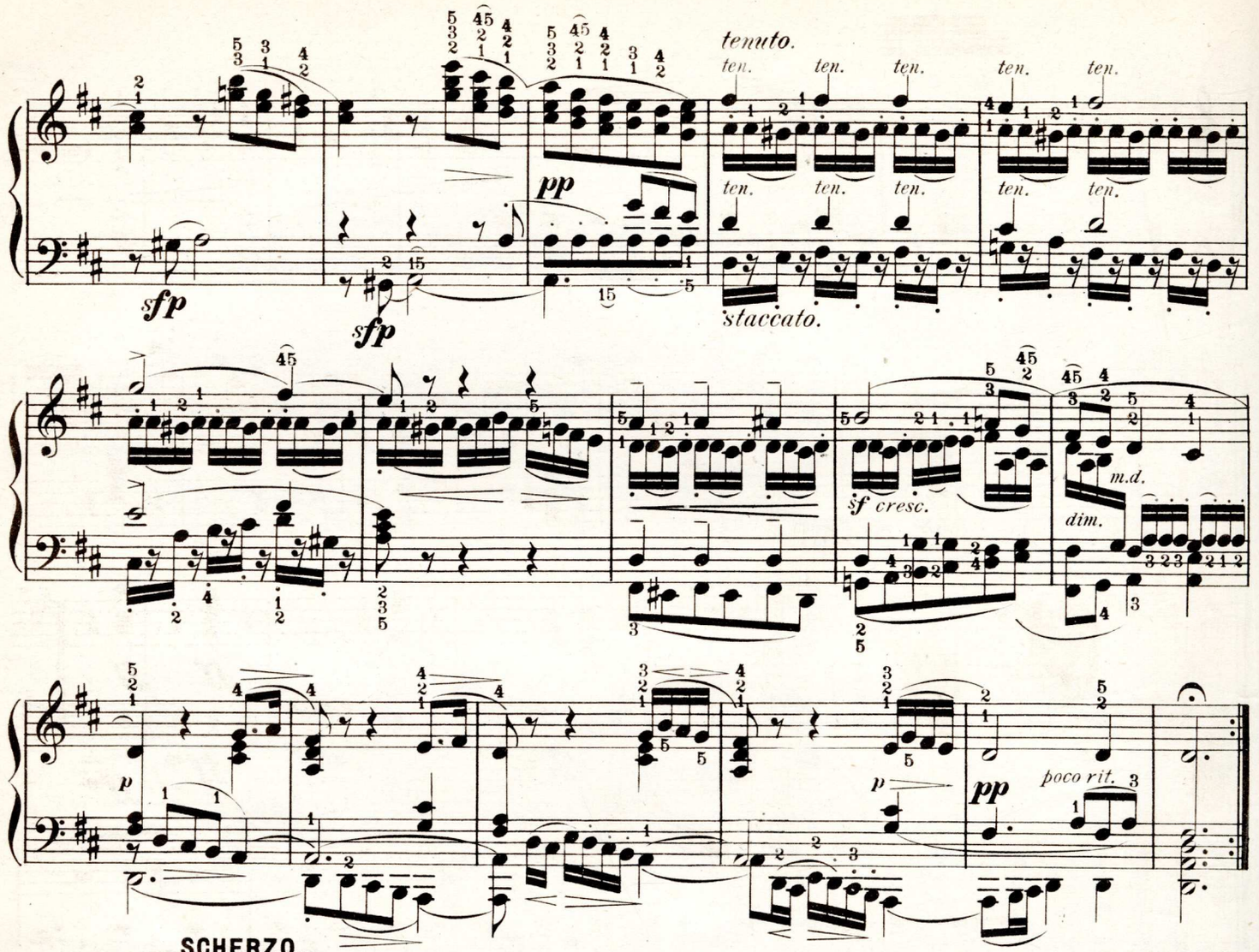
(a) To be played with both hands as in first part.



(g) From this point onward for 3 measures bring out prominently the upper notes of the left hand part, in the same way play the upper notes of right hand in next 5 measures, both quite legato.

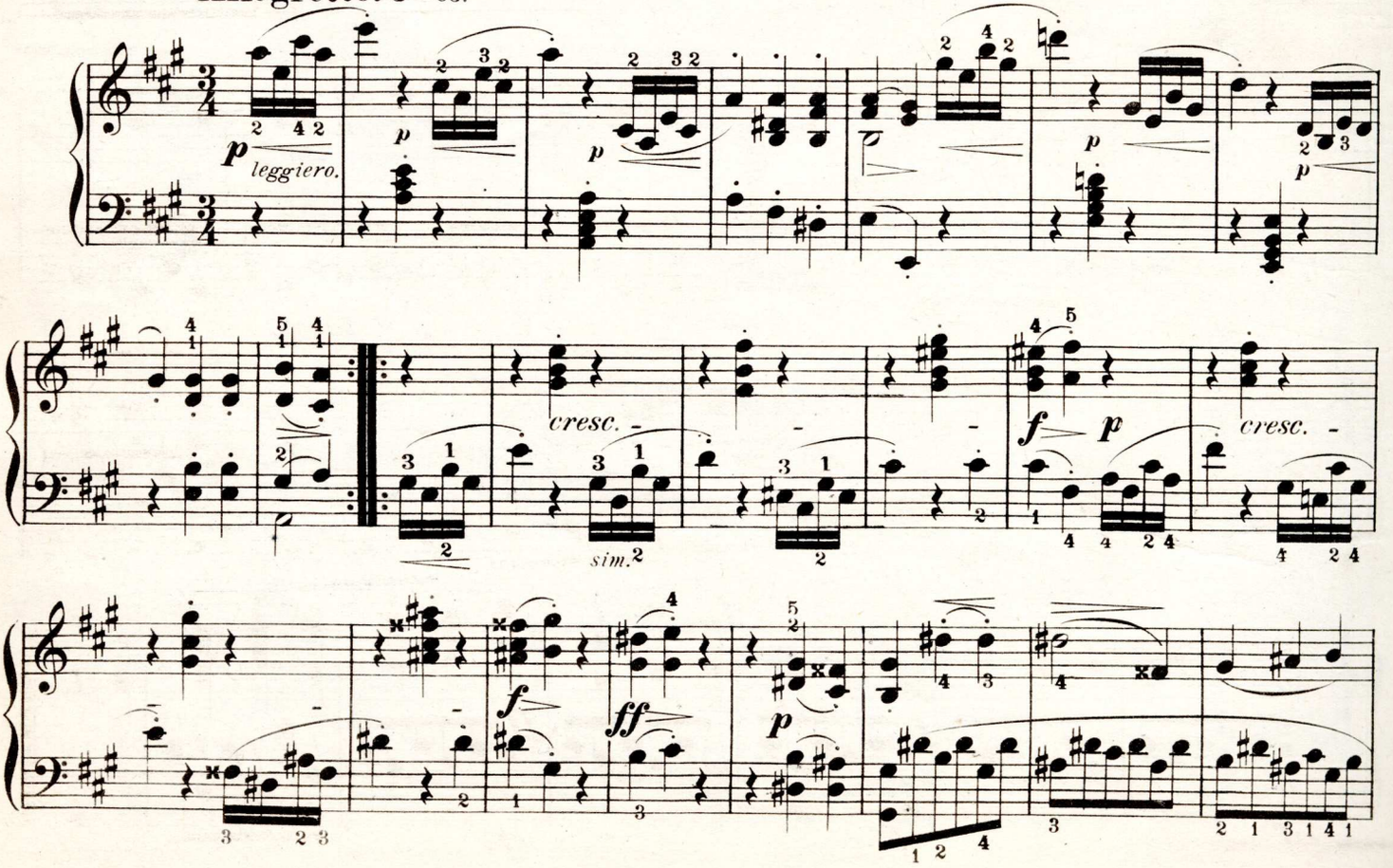
(h)

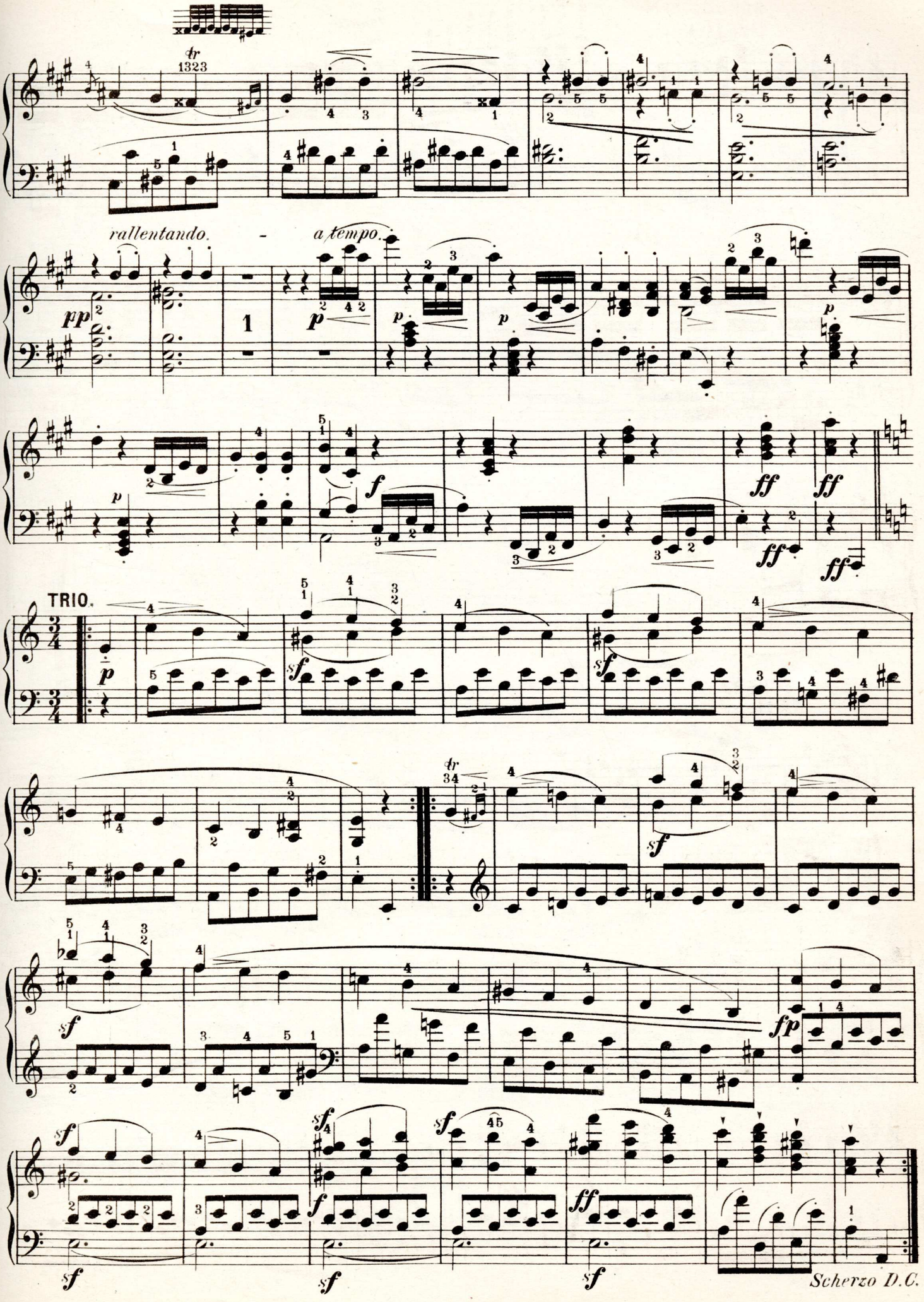

a tempo.
L.S. tenuto sempre.
staccato sempre.
tenuto.
staccato.
Cl.S.
m.g.
m.d.
Coda.
tenuto.
staccato.

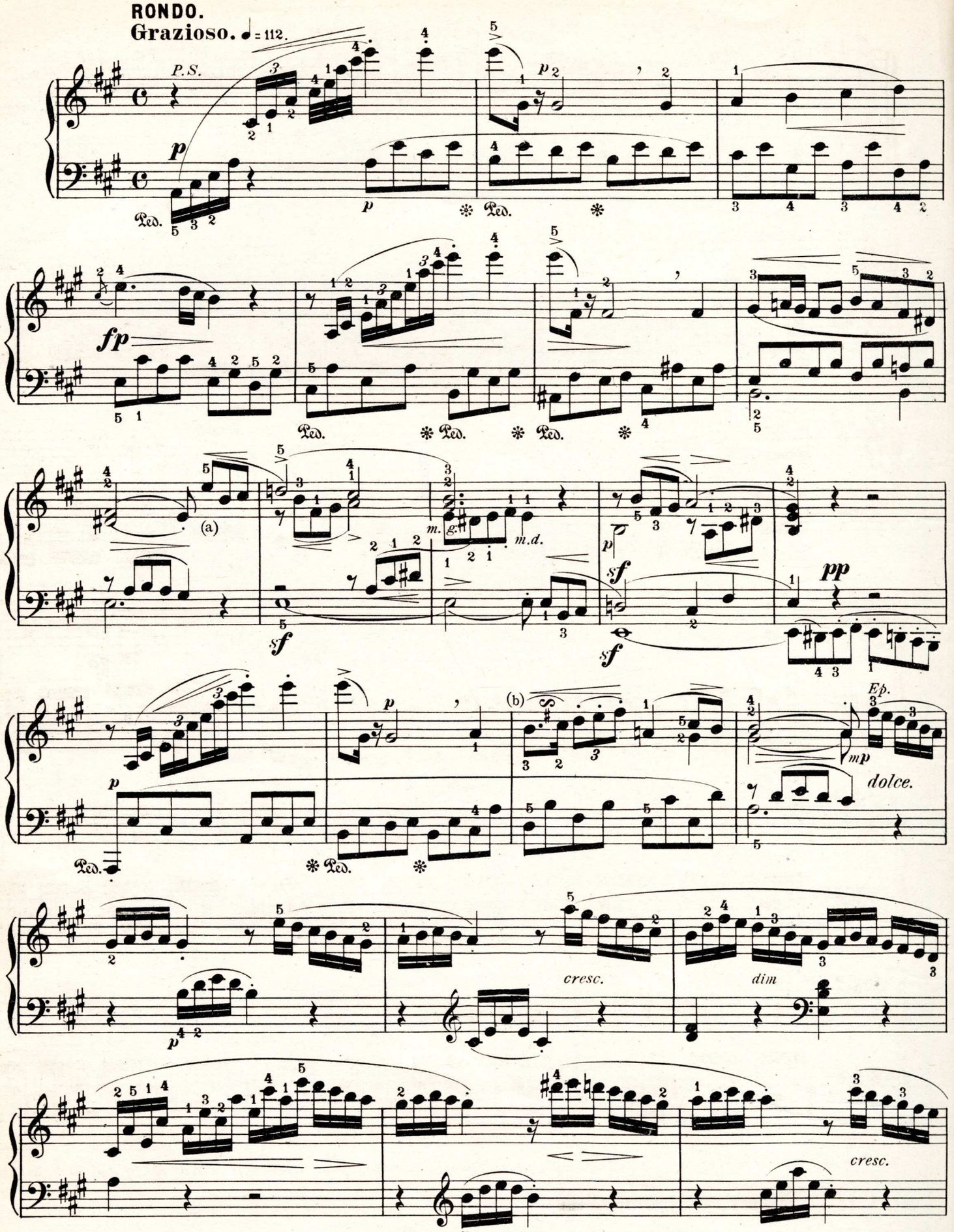


SCHERZO.

Allegretto. ♩. = 58.

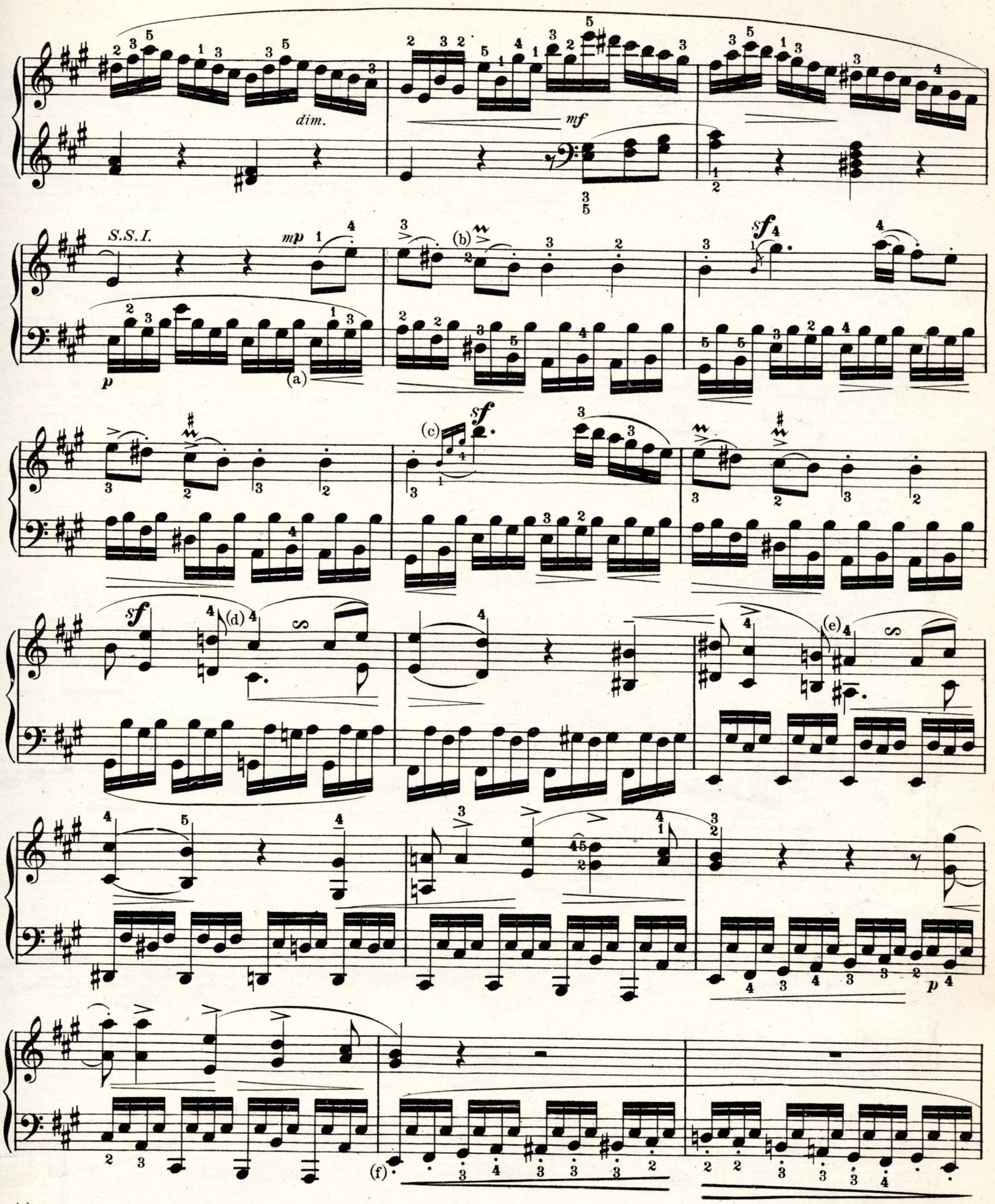



rallentando.
a tempo.
TRIO.
Scherzo D.C.

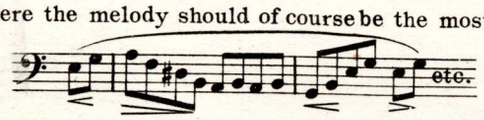


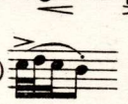
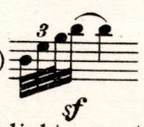
(a) This motive should be made quite prominent as it appears in the several voices the other parts being kept subdued for that purpose.

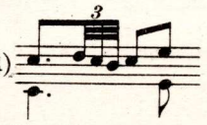
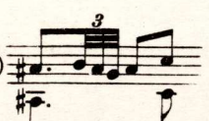
(b)



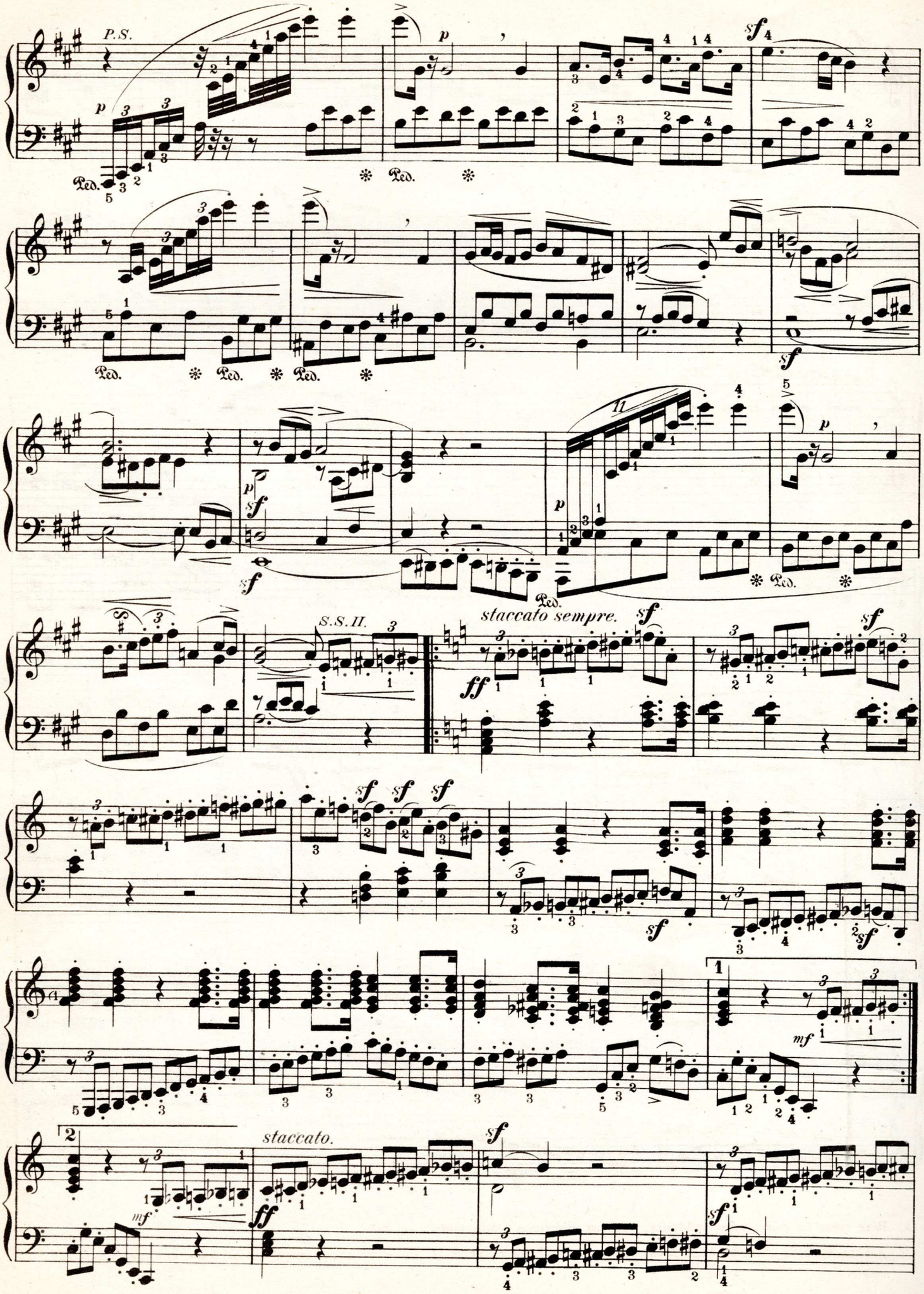
(a) Here the melody should of course be the most prominent and then next in prominence the notes of the real bass as shown here:

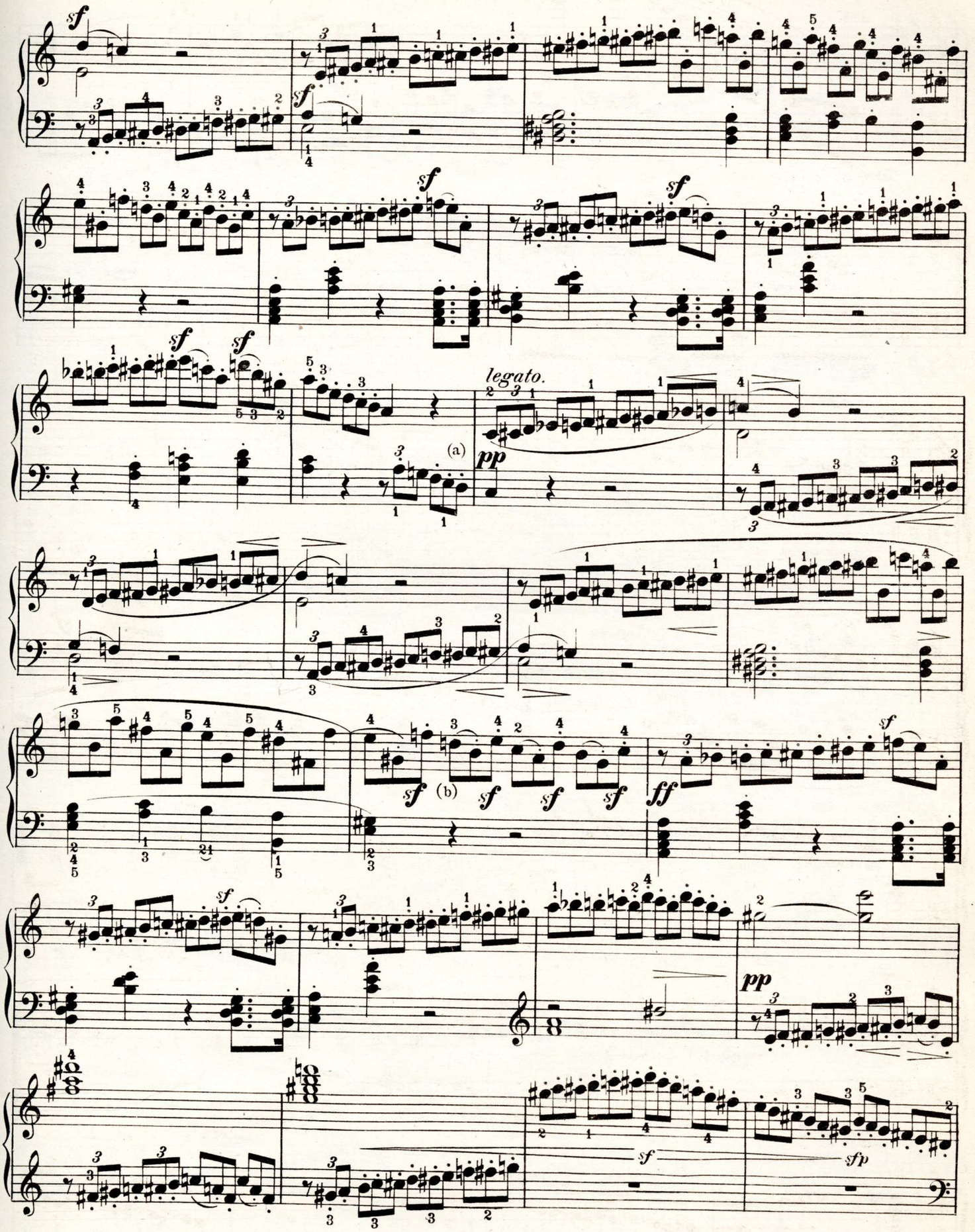


(b) 
(c) 

(d) 
(e) 

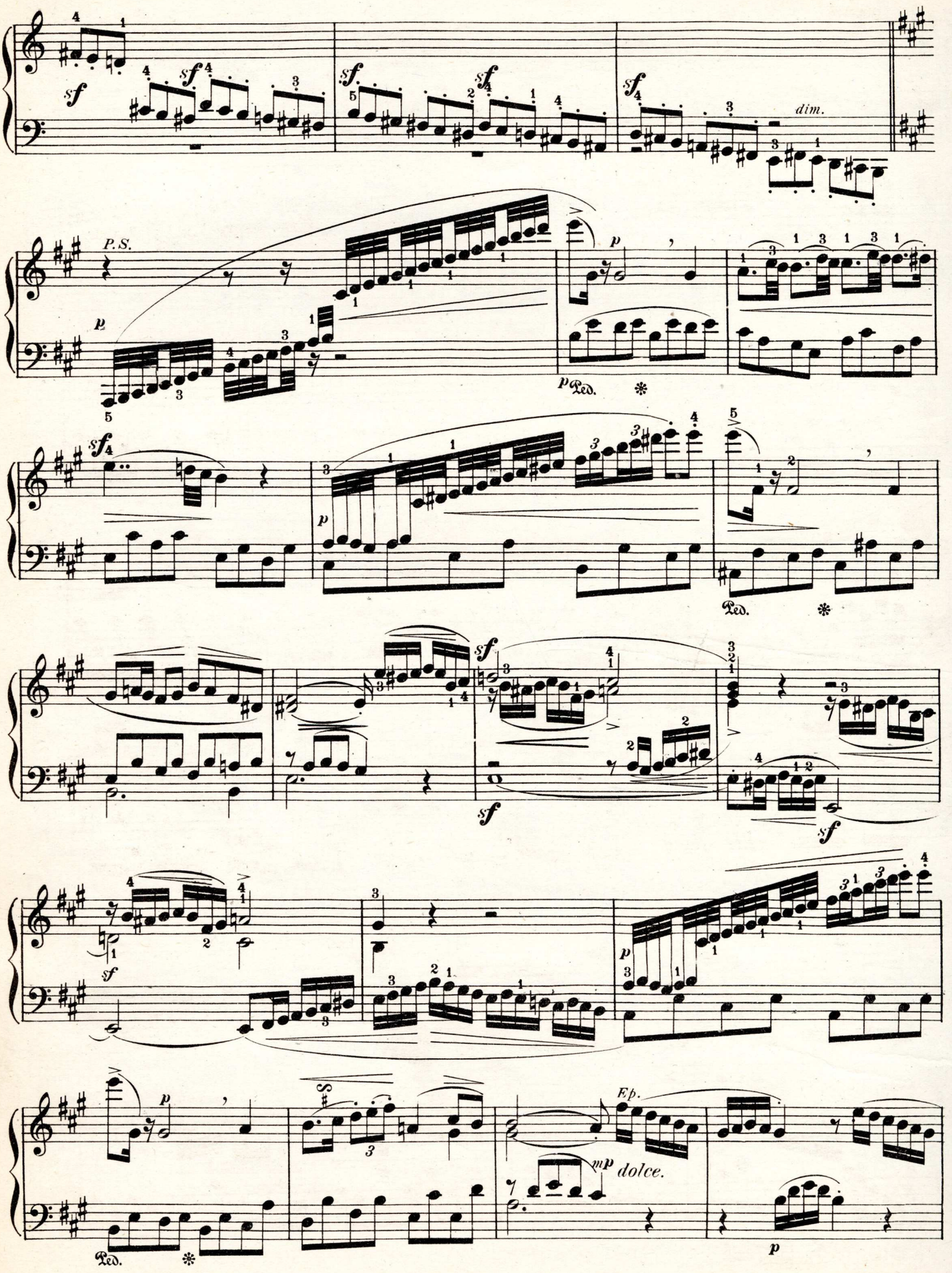
(f) By these dots the composer indicates a slight accent, rather than a shortening of the tone.

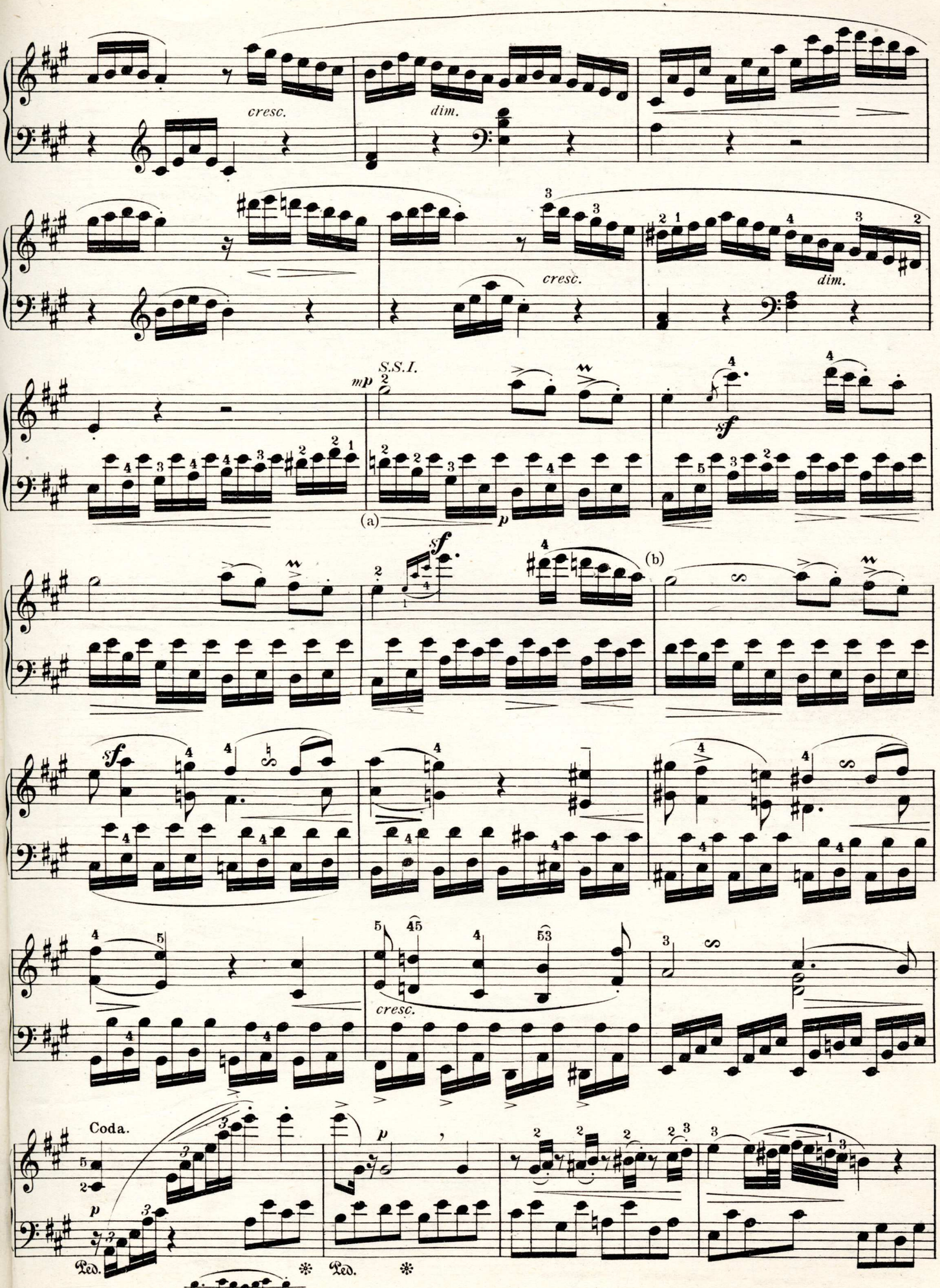

P.S.
Ped.
S.S. II.
staccato sempre.
staccato.



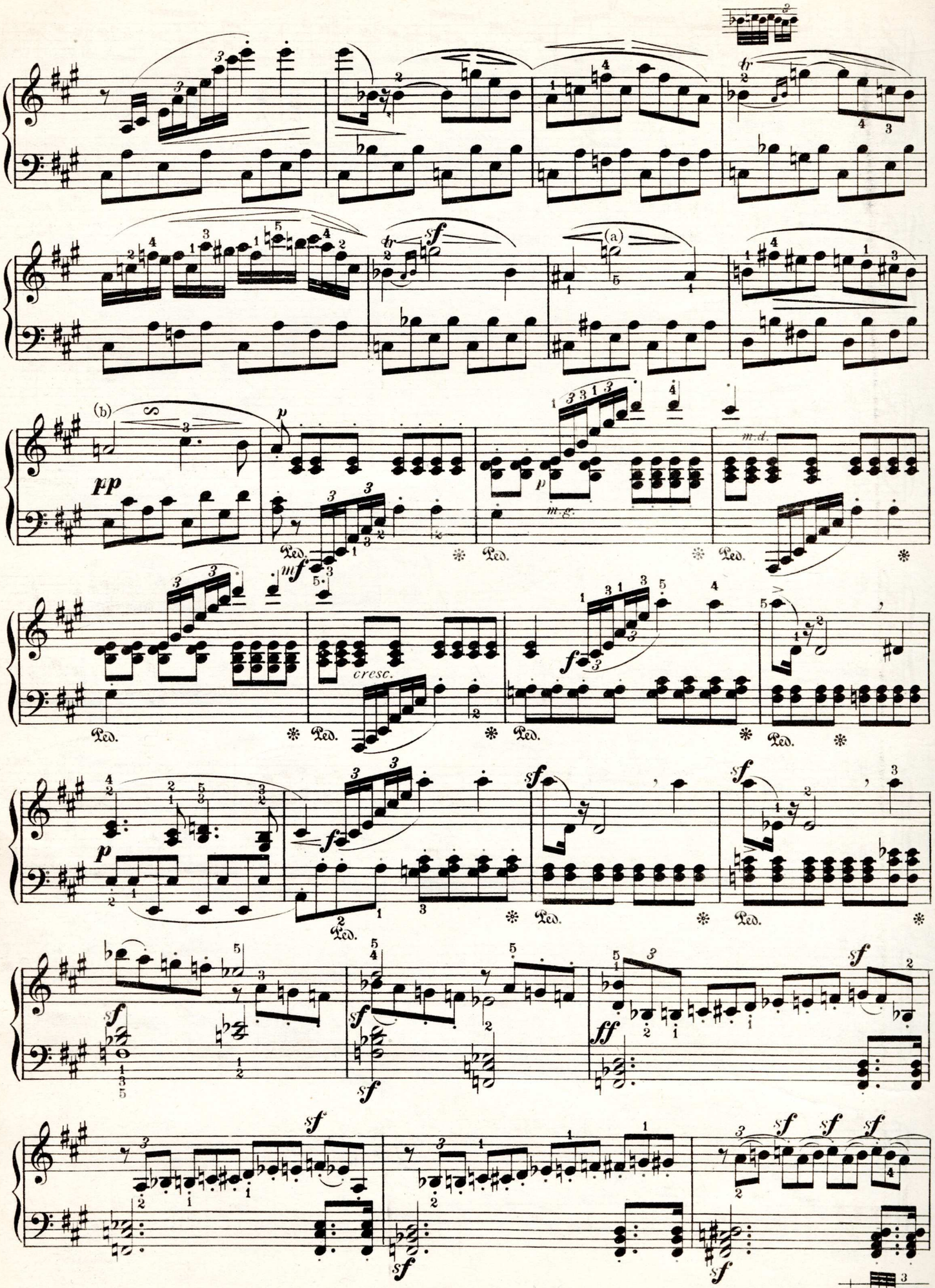
(a) Here come to *pianissimo* suddenly, without previous *diminuendo.*

(b) All the eighths must be kept *pianissimo* except those marked *sf,* and even these must not be loud, but about *mf.*

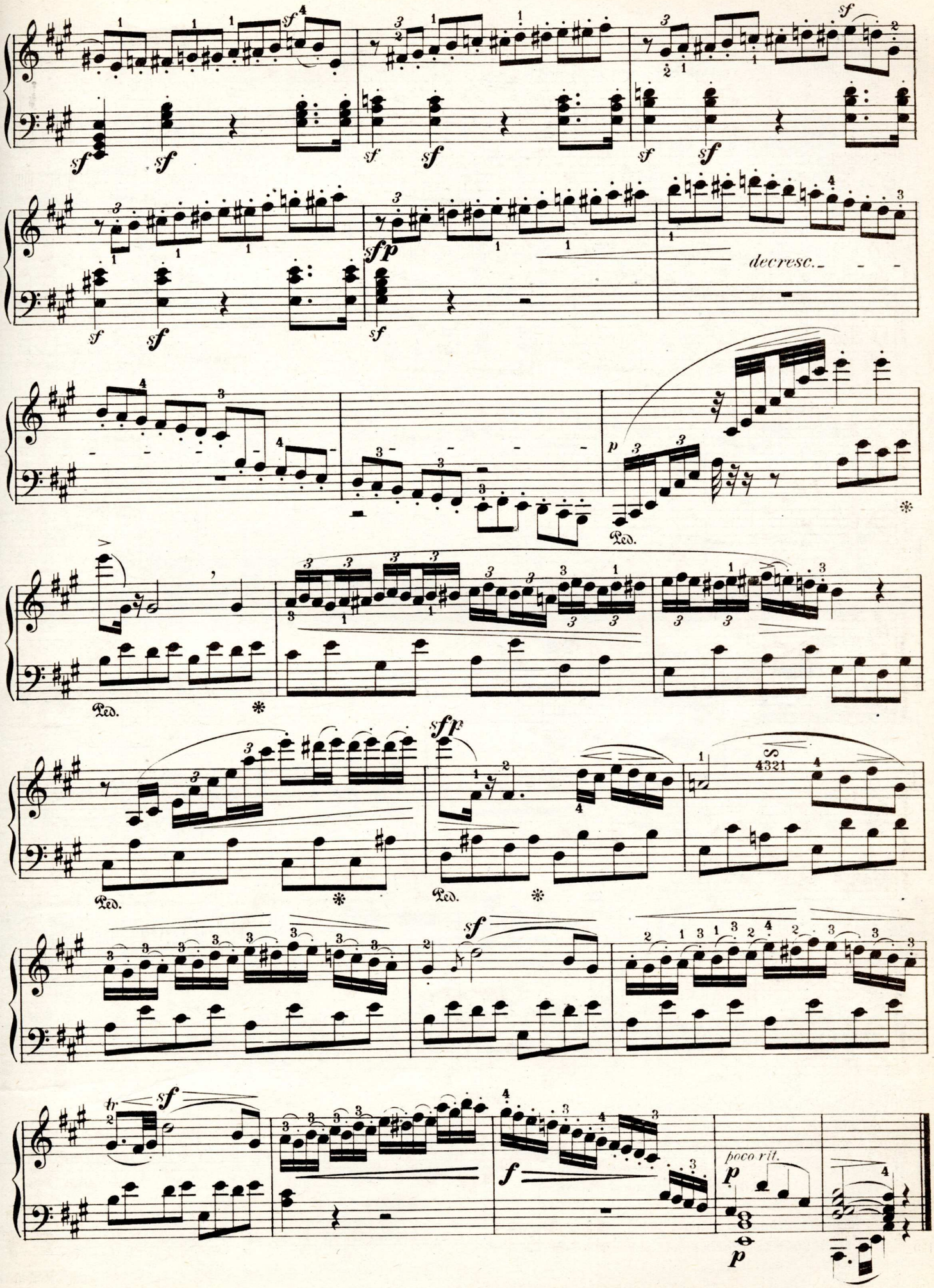

dim.
P.S.
Ped.
Ep.
mp dolce.



(a) As on p. **15** (a). (b)



(a) This G is not marked *sf* by the composer. It should receive less accent than the G in preceding measure. (b)

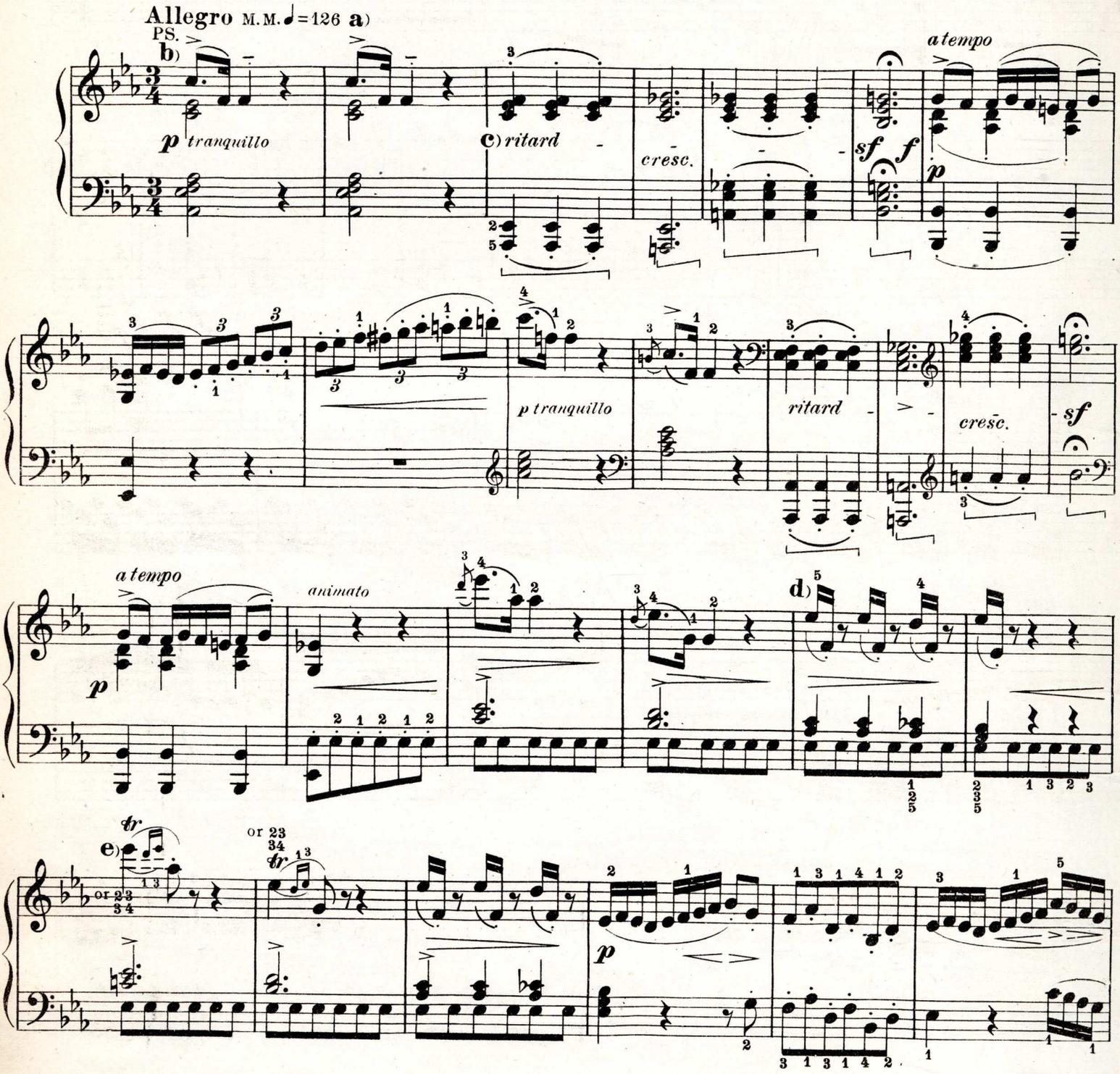

decresc.
Ped.
Ped.
Ped.
poco rit.

SONATA
in E flat major

"COTTA EDITION"

Abbreviations: PS., signifies Principal Subject; SS., Second Subject; C., Coda; Tr., Transition; D., Development; Ep., Episode.

L. van BEETHOVEN, Op. 31, No. 3

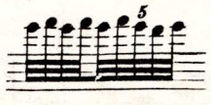
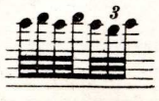


a) This metronome indication gives the average pace for this movement, though it is now and then to be somewhat modified (independent of the ritardando's marked by Beethoven himself,) slackening up to ♩=120 or even 116 at the places marked *tranquillo* and at those marked *animato* or *vivo*, accelerating up to ♩= 132–138.

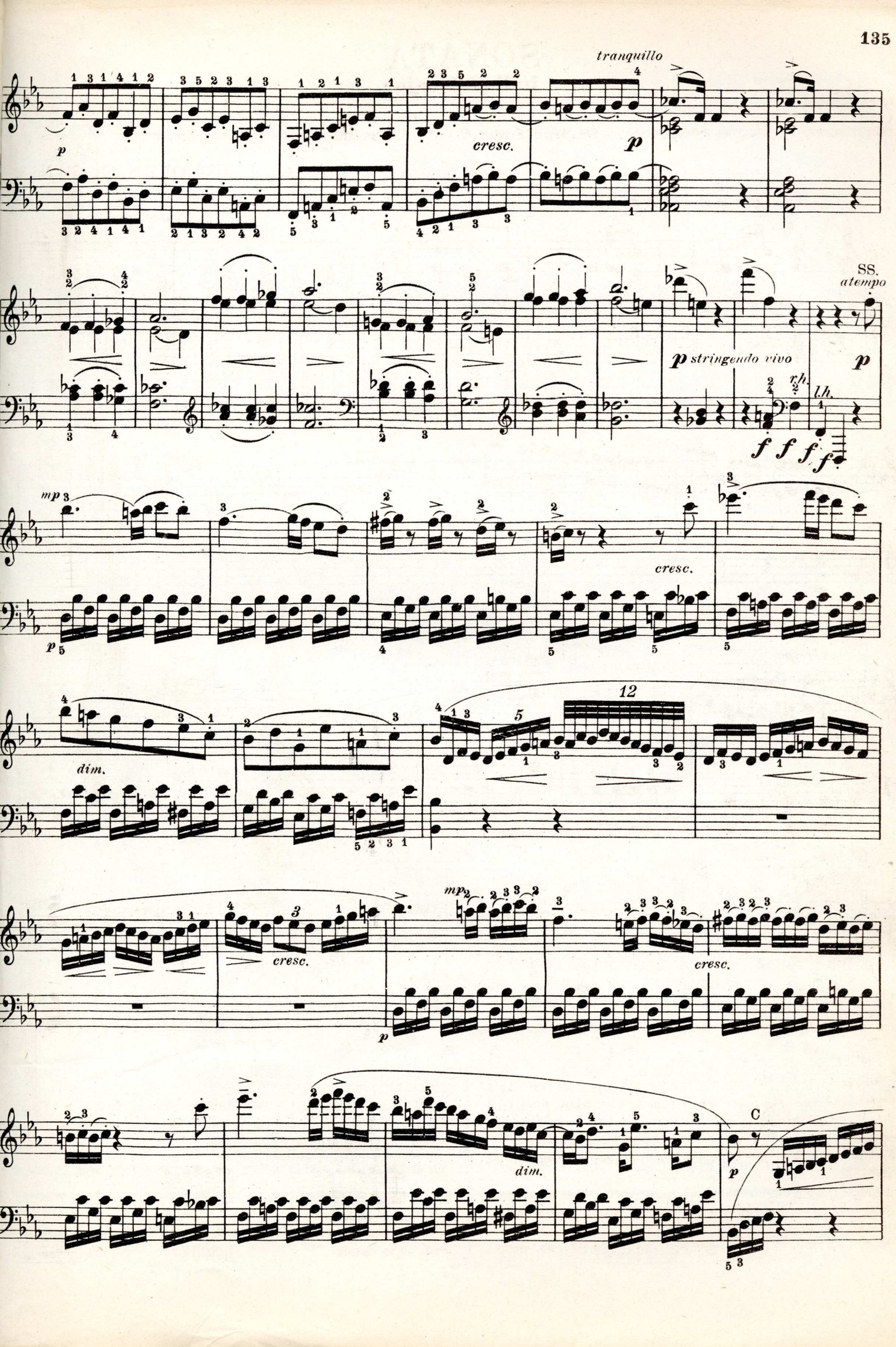
b) During the whole movement the upper voice, when accompanied with actual or broken chords, should stand out somewhat against these latter.

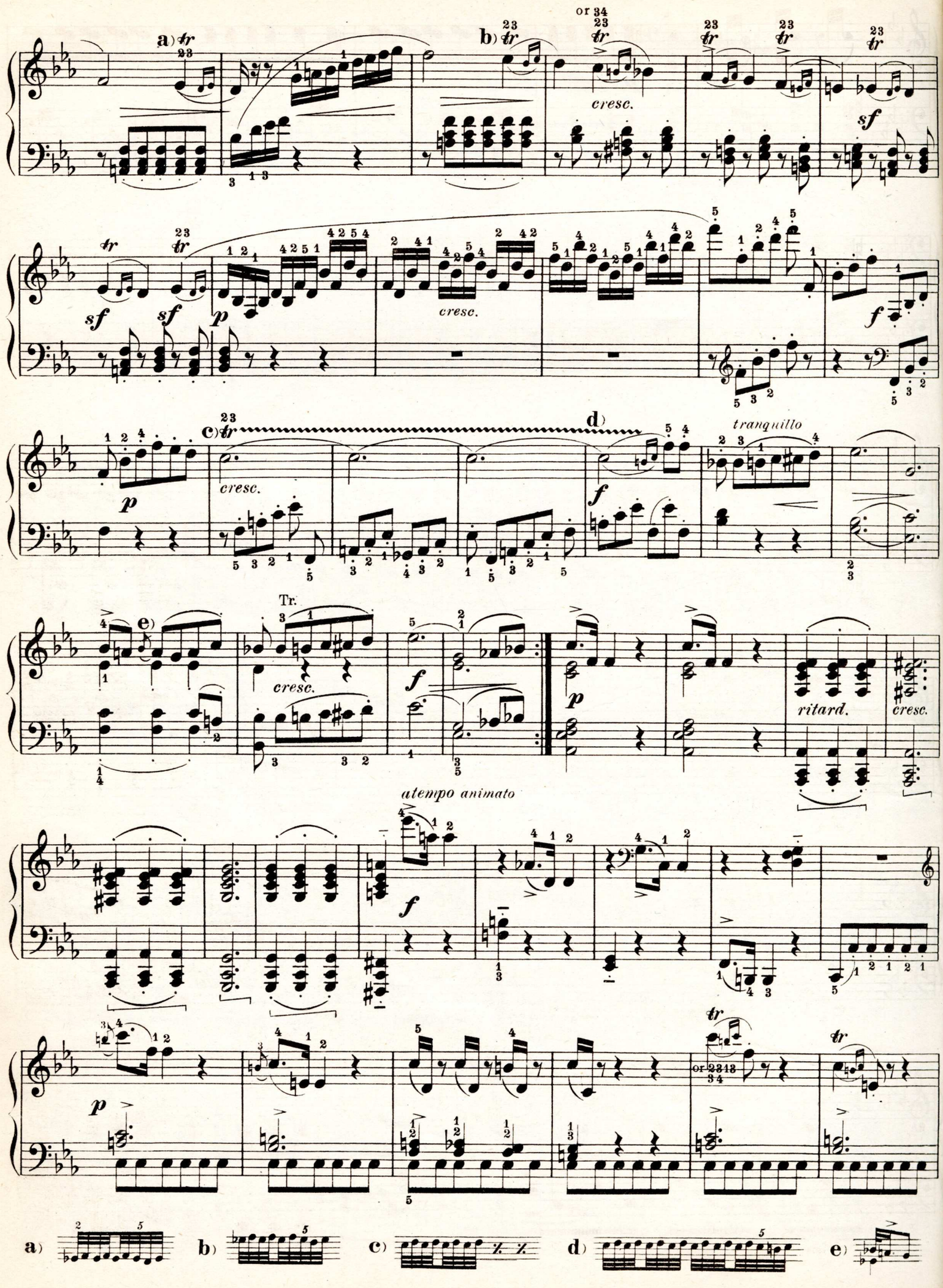
c) Note here and at similar places that *ritardando* means slackening gradually.

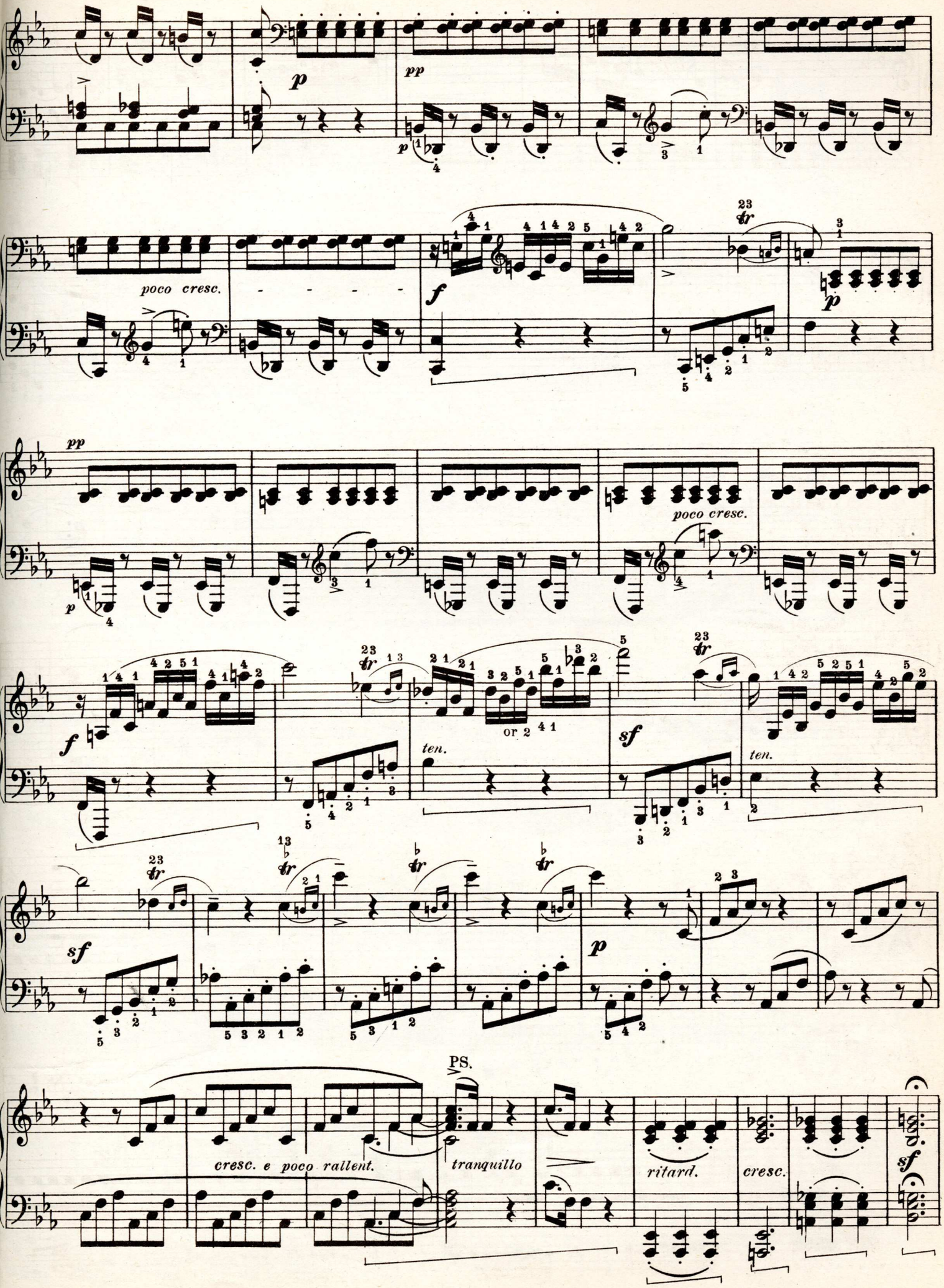
d) At this figure do not transfer the accent from the first note to the second, causing the first 16th note to sound like a short appoggiatura.

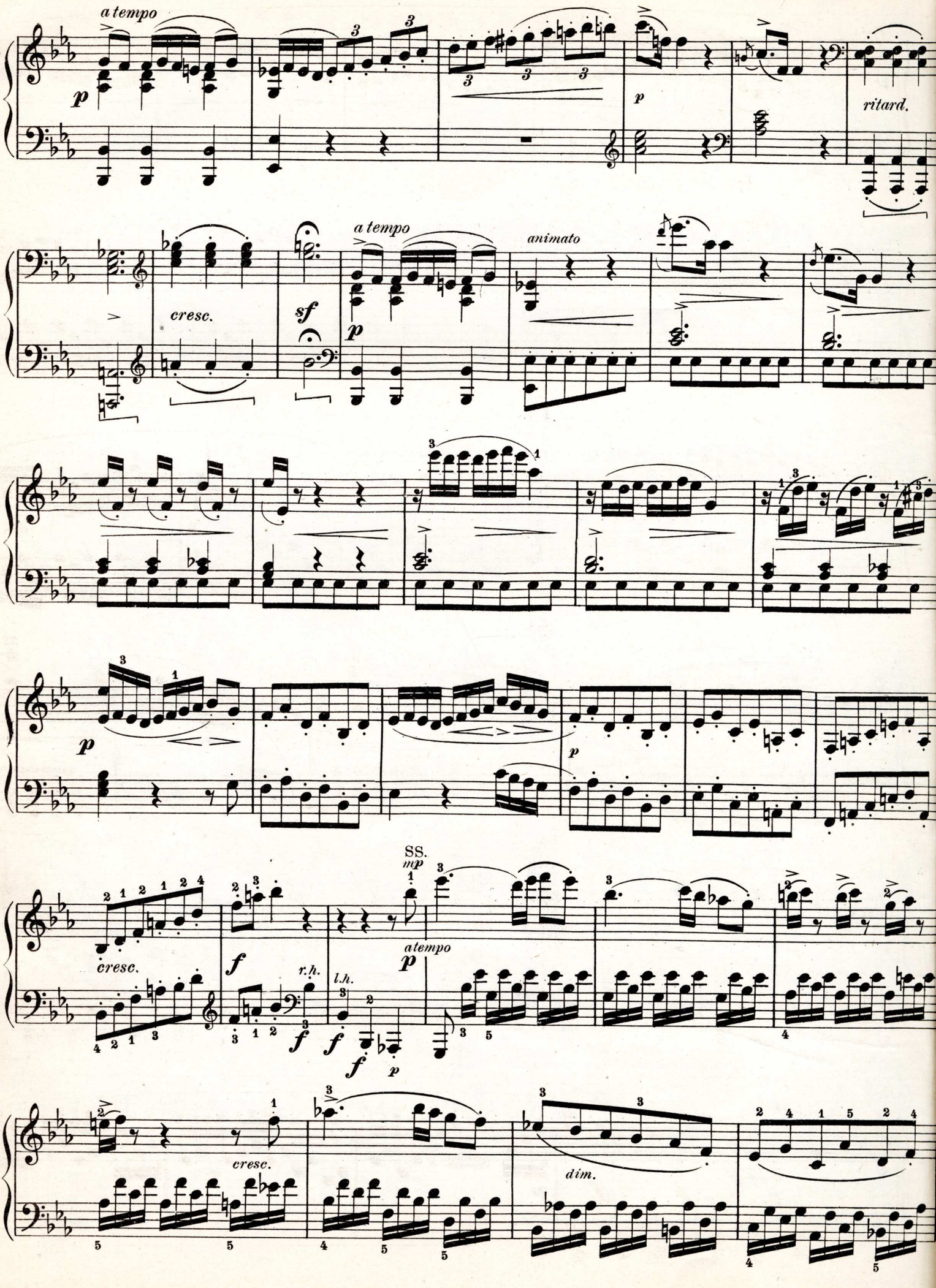
e)  easier 

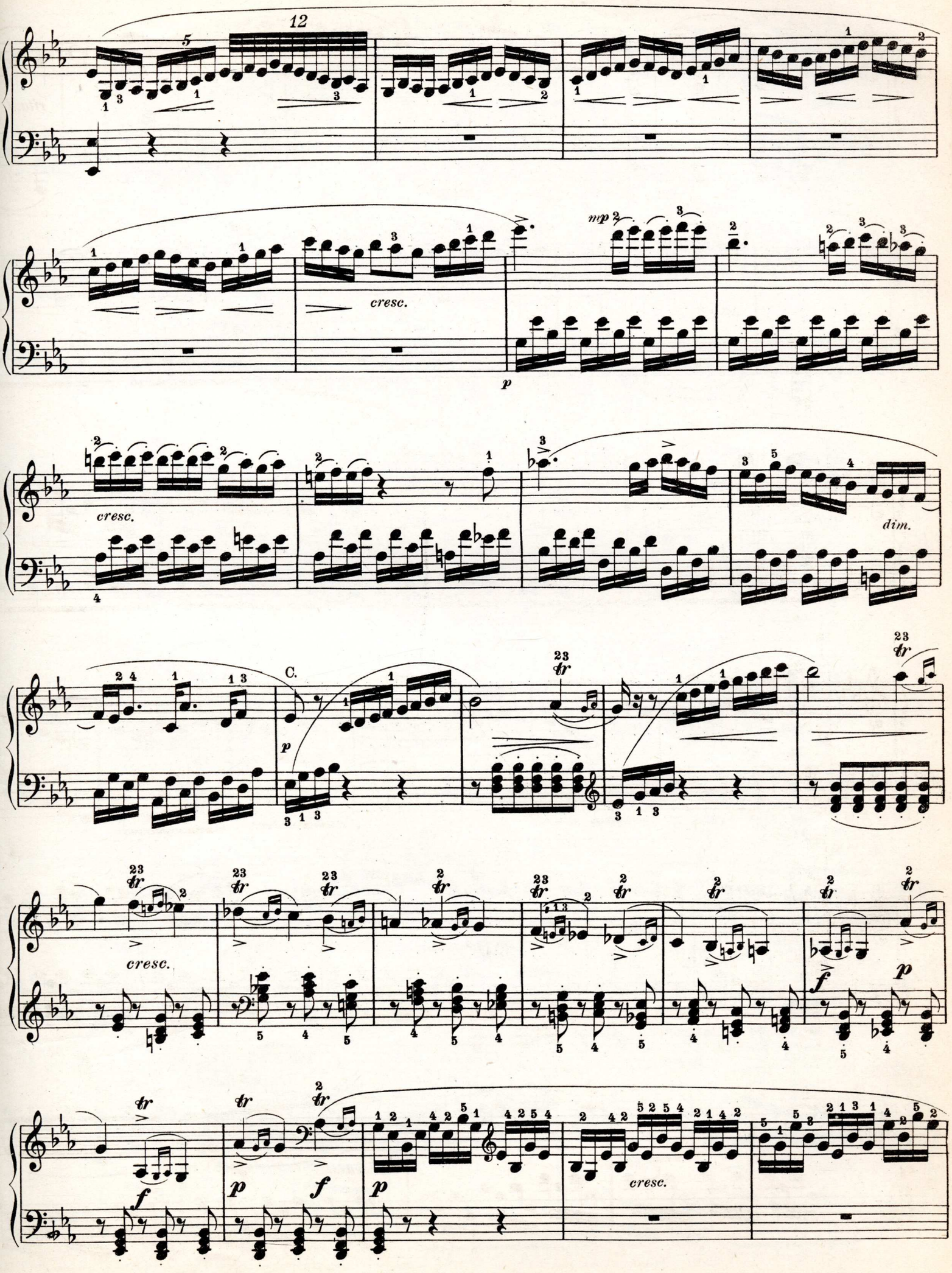
f) After all pauses, continue with fresh attack, but without a rest, so to speak.

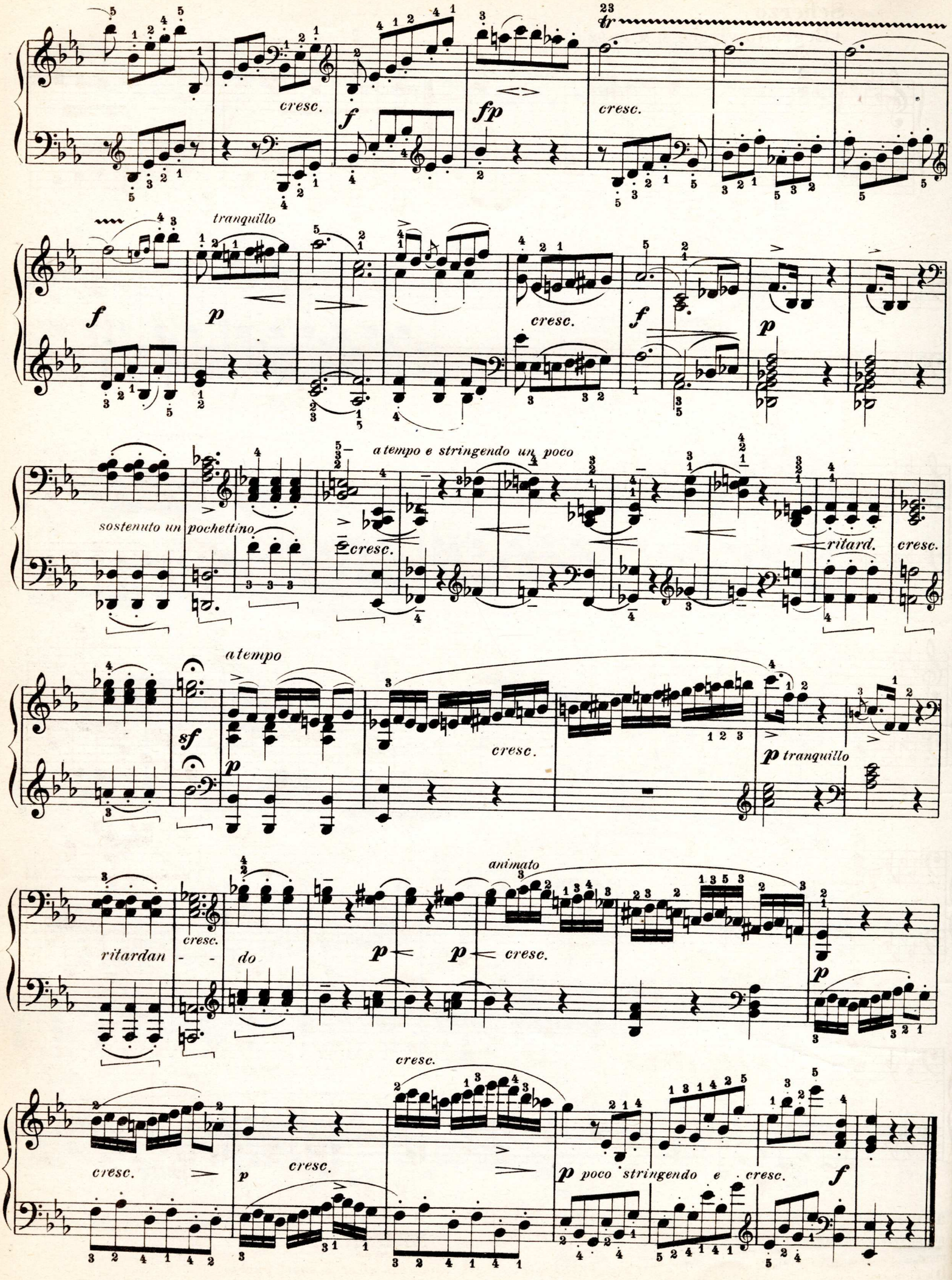

tranquillo
cresc.
p
SS.
atempo
p stringendo vivo
r.h.
l.h.
f f f f
mp
cresc.
dim.
12
mp
cresc.
cresc.
dim.
C
p


a)
b)
or 34
cresc.
sf
sf
sf
p
cresc.
f
c)
d)
tranquillo
p
cresc.
f
e)
Tr.
cresc.
f
p
ritard.
cresc.
atempo animato
f
p
or 2313
34
a)
b)
c)
d)
e)


p
pp
poco cresc.
f
p
pp
poco cresc.
f
ten.
or 2 4 1
sf
ten.
sf
p
PS.
cresc. e poco rallent.
tranquillo
ritard.
cresc.
sf

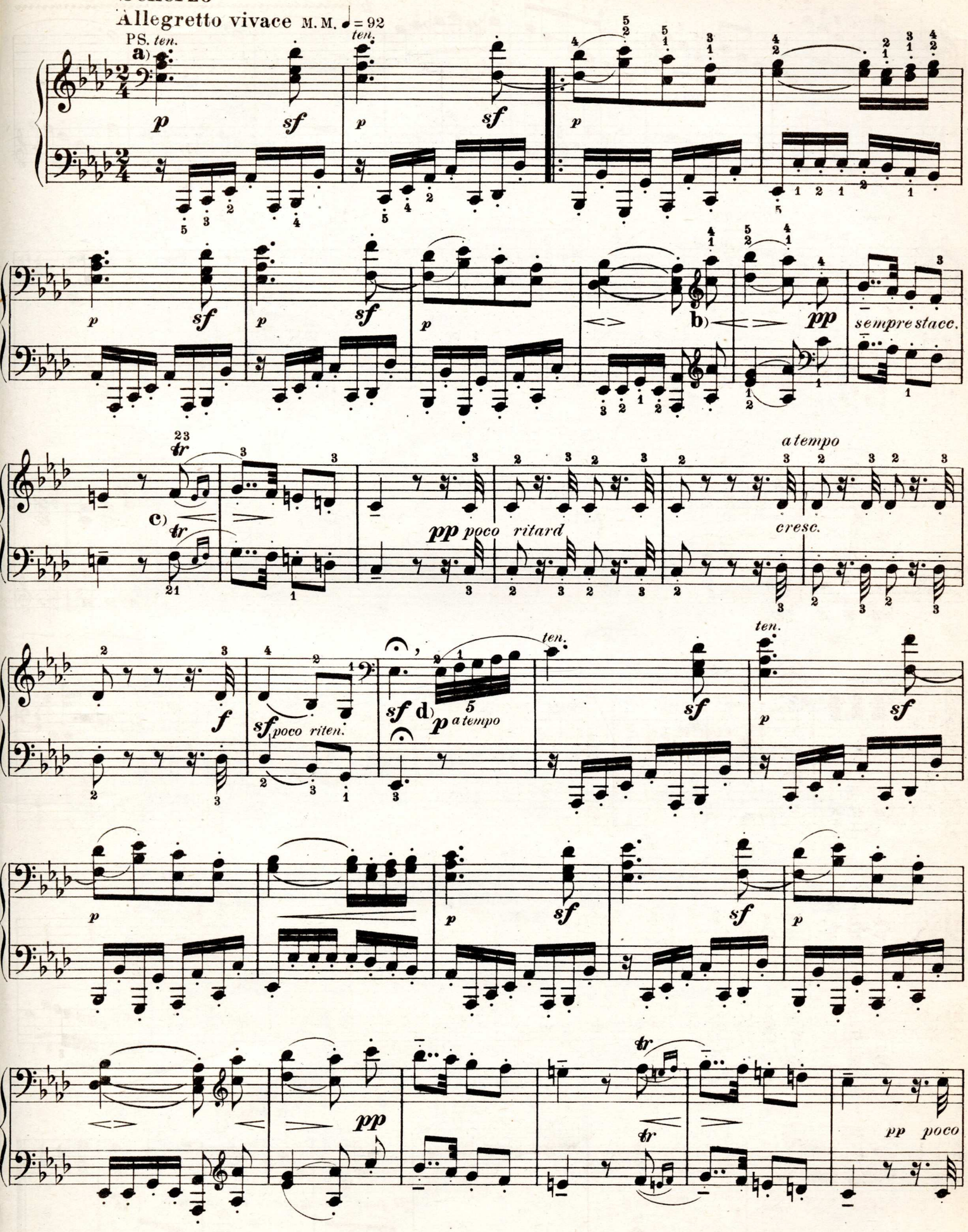

a tempo
p
ritard.
cresc.
sf
a tempo
animato
SS.
mp
atempo
cresc.
f
r.h.
l.h.
dim.


12
cresc.
mp
p
cresc.
dim.
C.
p
cresc.
tr
f
p
cresc.


cresc.
f
fp
tr
cresc.
f
tranquillo
p
cresc.
f
p
sostenuto un pochettino
a tempo e stringendo un poco
cresc.
ritard.
cresc.
a tempo
sf
p
cresc.
p tranquillo
animato
ritardan - - do
cresc.
p
p
cresc.
p
cresc.
cresc.
p
cresc.
p poco stringendo e cresc.
f

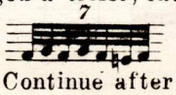
Scherzo

Allegretto vivace M. M. ♩ = 92

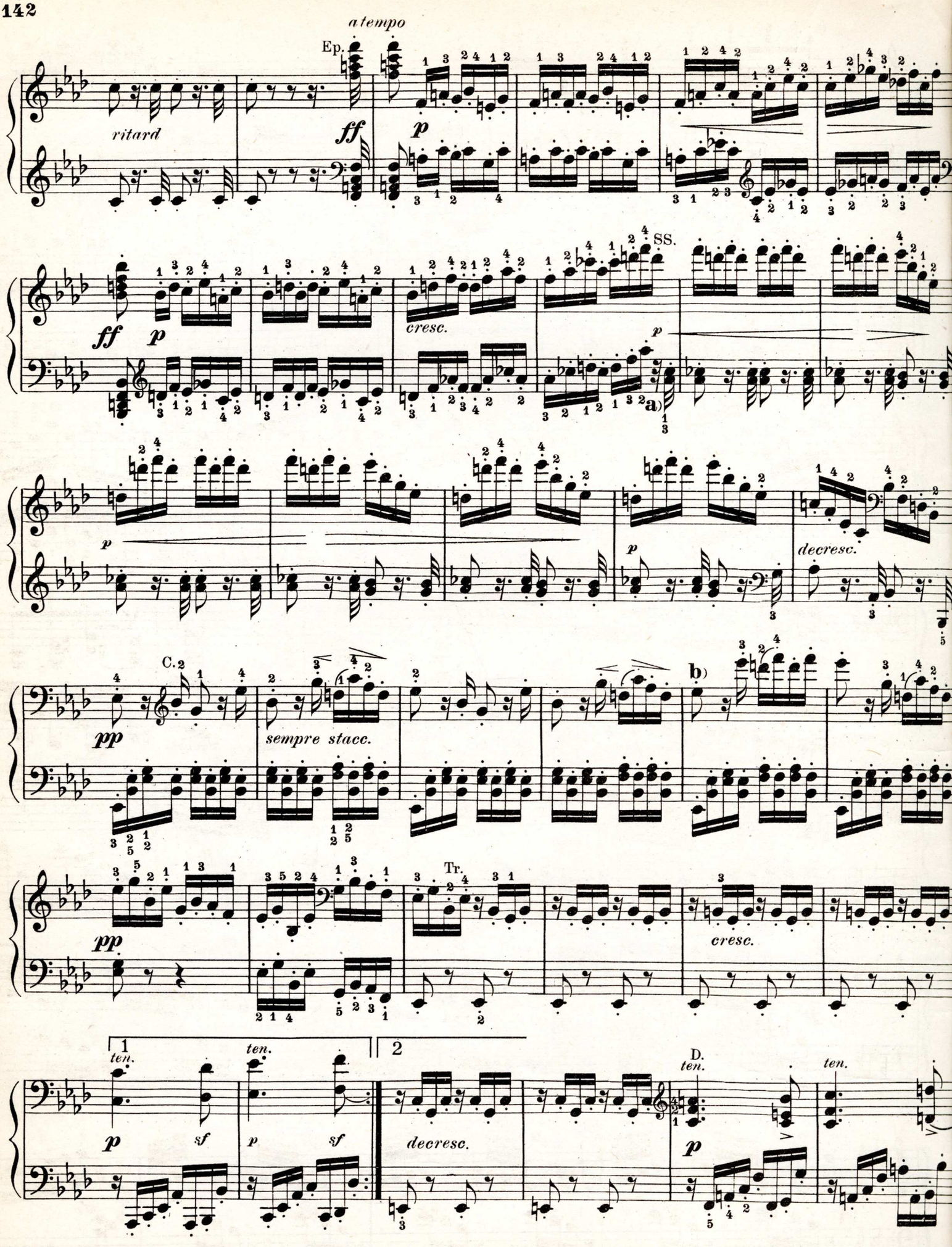


a) Here and everywhere when the upper voice carries the melody, it should stand out beautifully from the accompaniment.

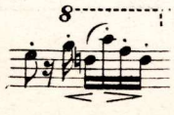
b) This repitition of the concluding cadence should be prolonged a trifle, each time it occurs.

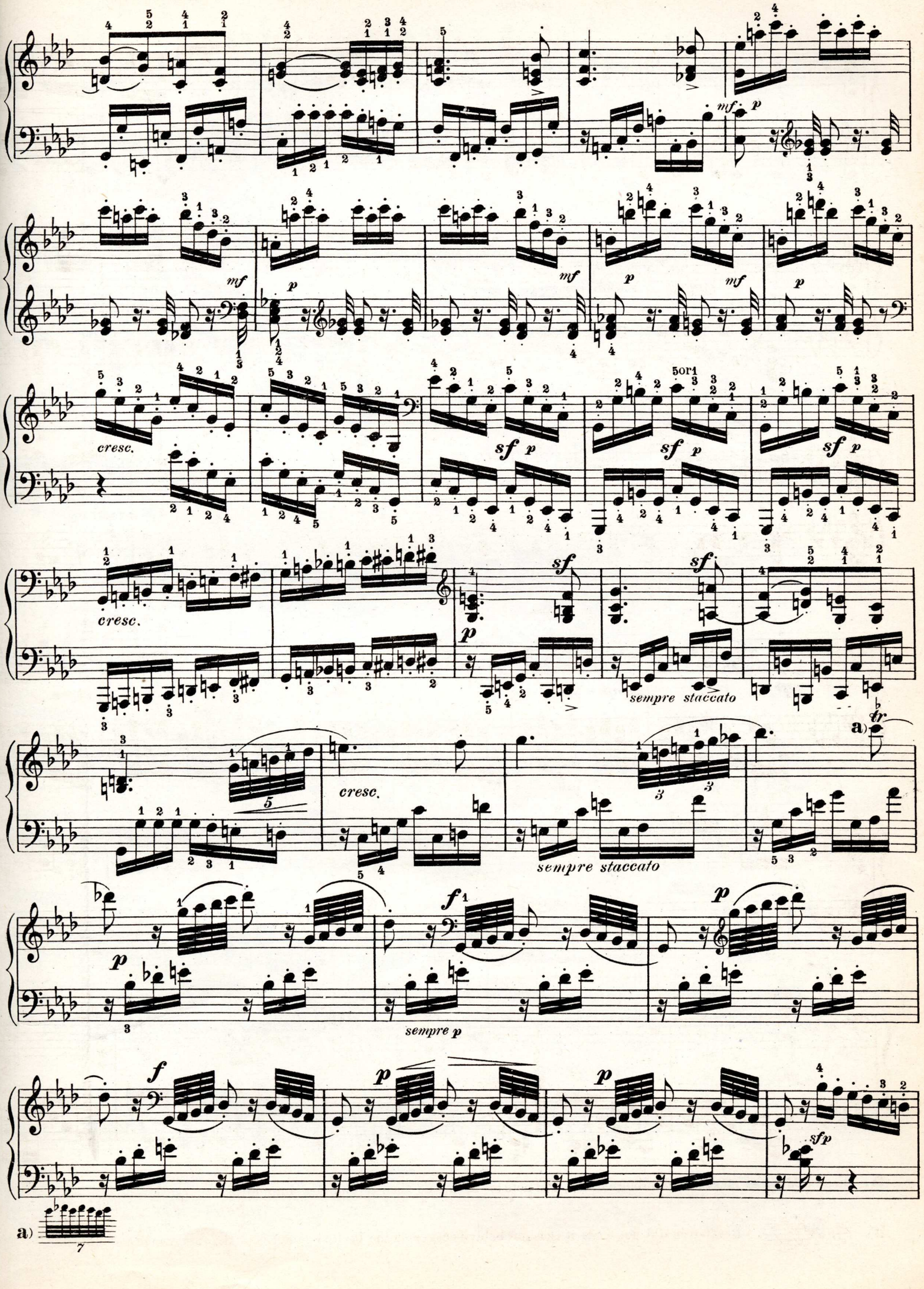
c) 

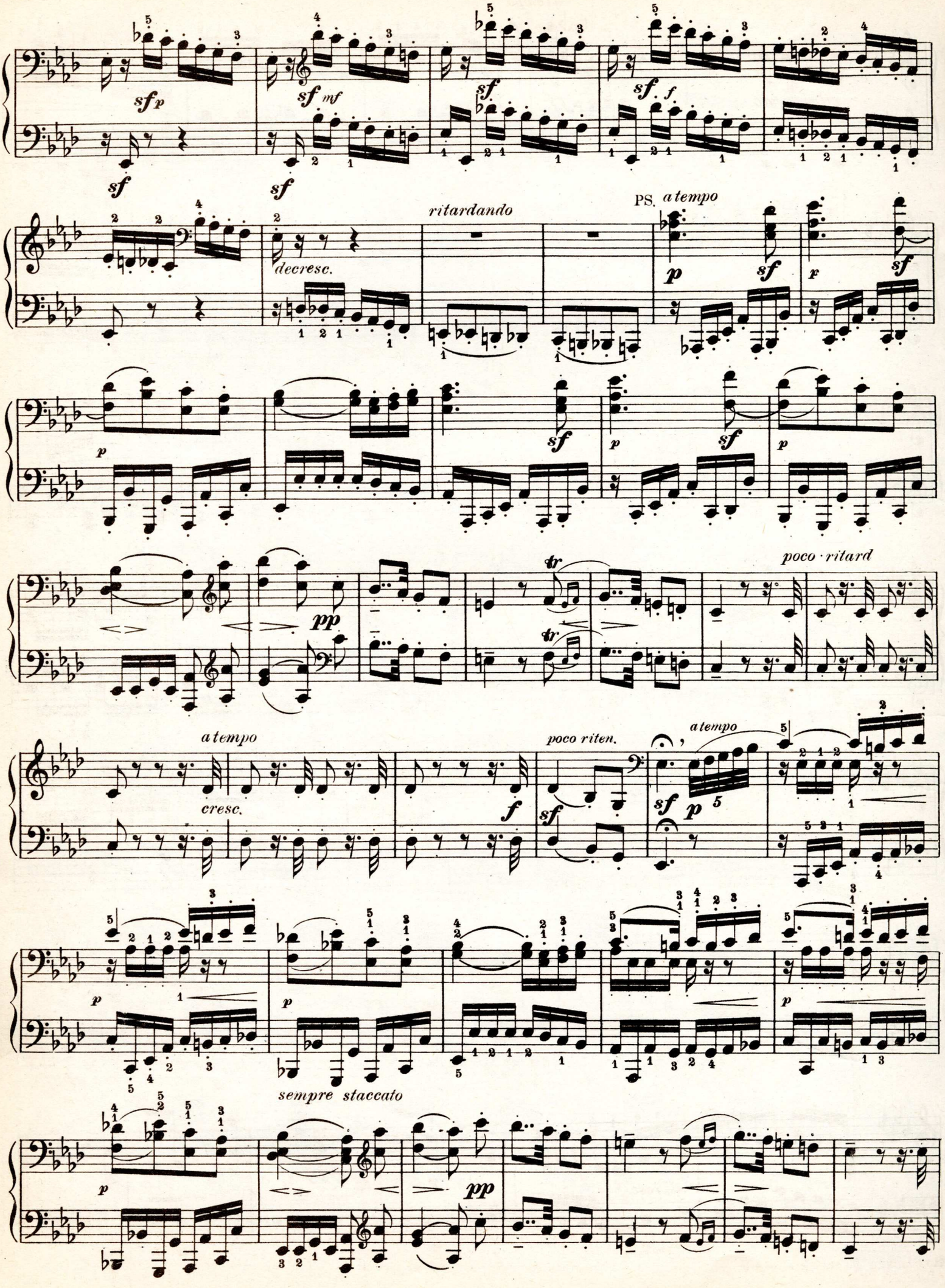
d) Continue after a short pause.

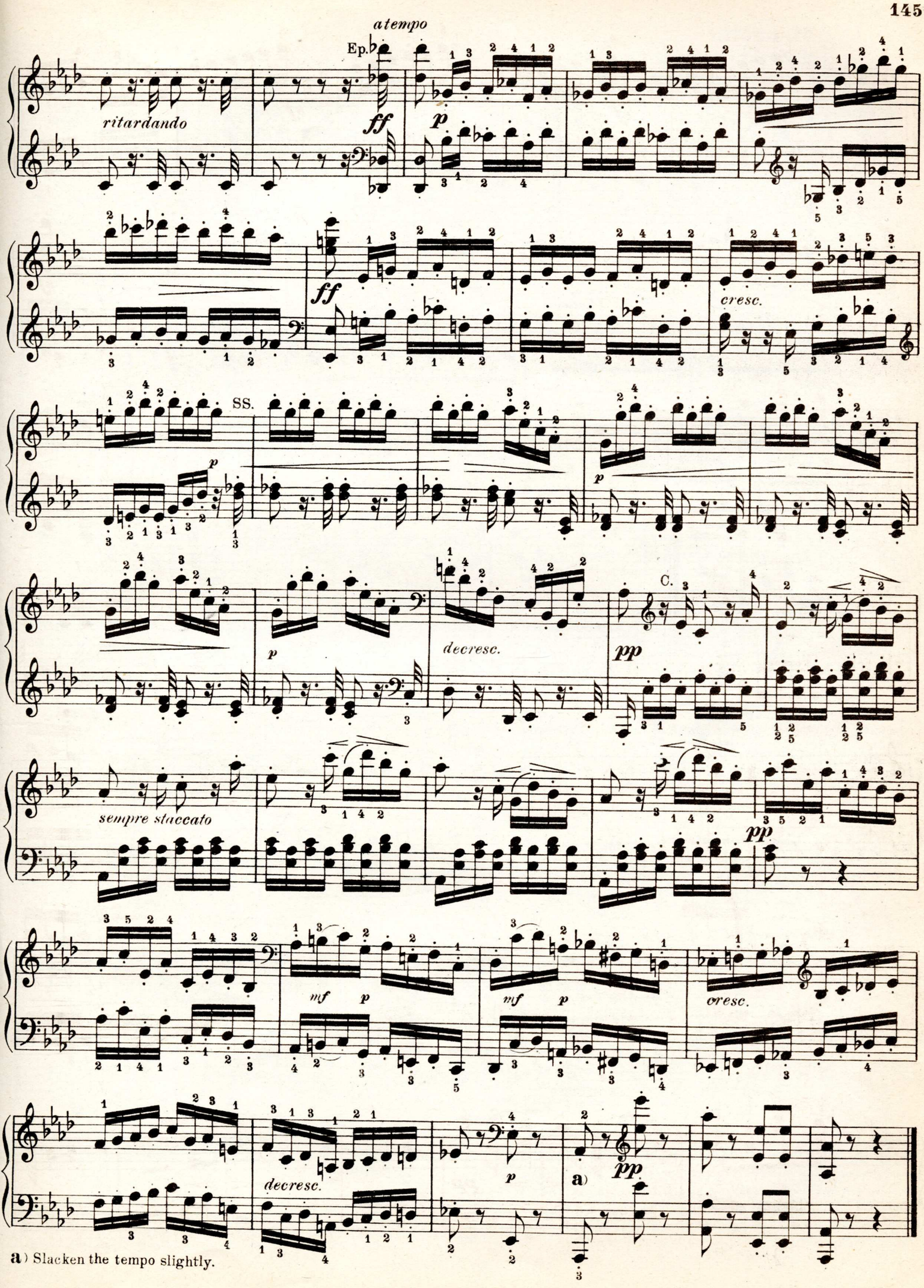


a) These 32d notes must not be brought in a 32d note too soon, and thus be changed into 16ths.

b)  Beethoven did not write it thus, probably because of the limited compass of the instruments of his time.


mf
p
mf
p
mf
p
mf
p
cresc.
sf
p
5or1
sf
p
sf
p
cresc.
sf
p
sf
sempre staccato
a)
tr
cresc.
sempre staccato
p
f
p
sempre p
f
p
p
sfp
a)
7

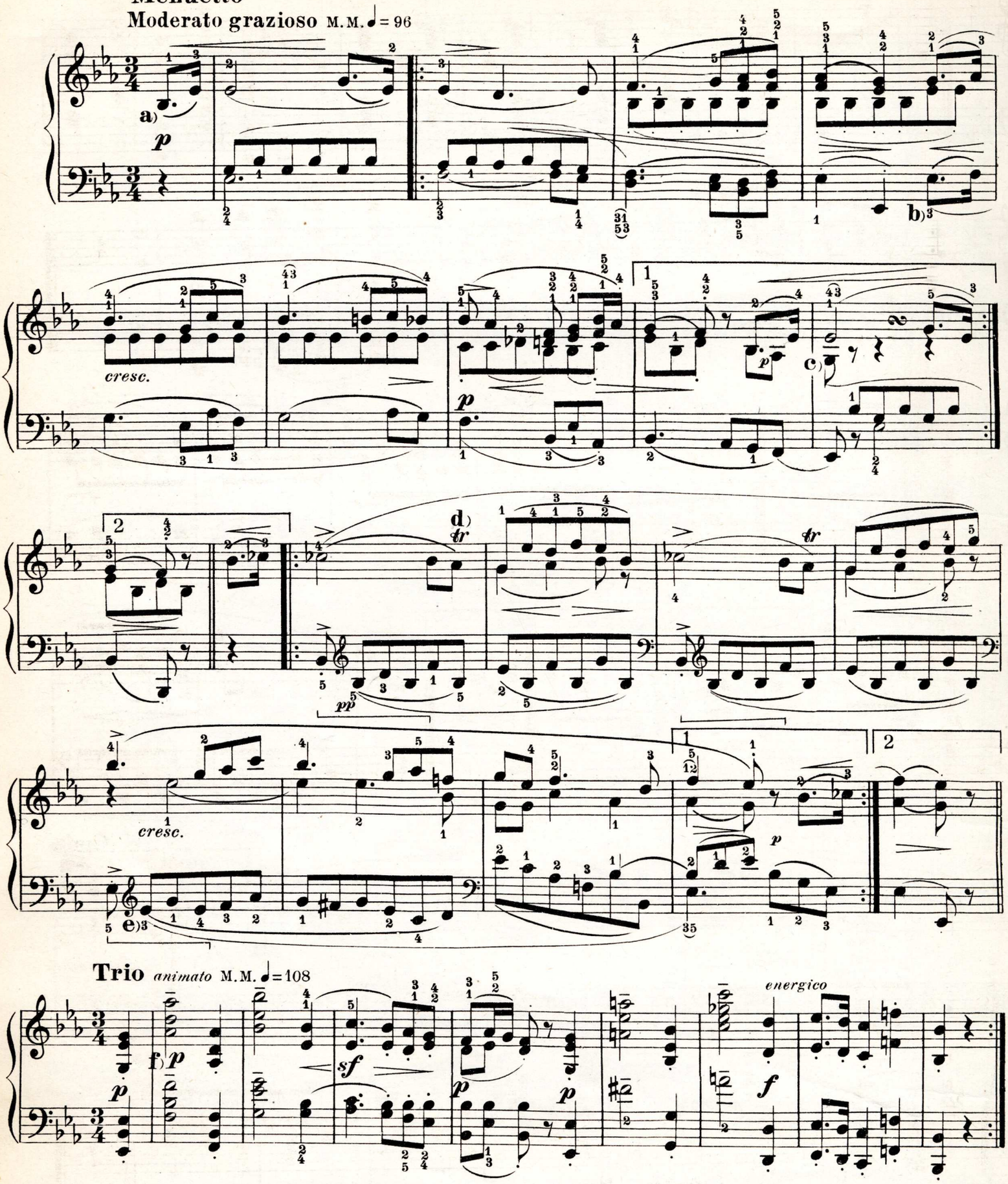

ritardando
PS. a tempo
decresc.
poco ritard
a tempo
cresc.
poco riten.
a tempo
sempre staccato



a) Slacken the tempo slightly.

Menuetto

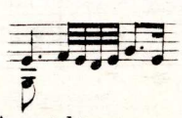
Moderato grazioso M.M. ♩ = 96

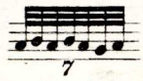
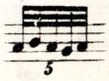


Trio *animato* M.M. ♩ = 108

a) Let the upper voice, throughout the first and second sections predominate softly. Subordinate the accompaniment, especially the middle voice lying at the beginning in the left hand, and from the third measure in the right hand also.

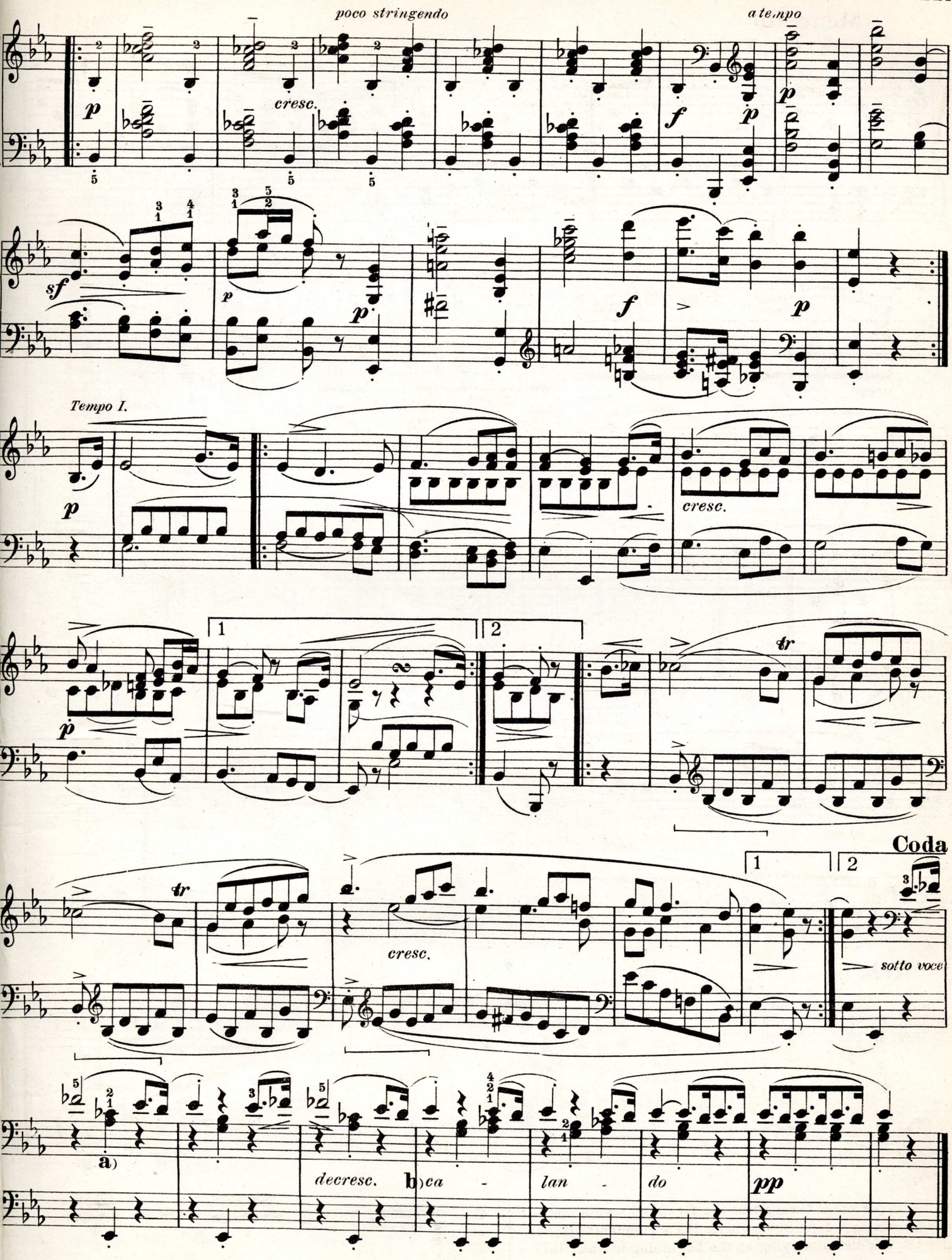
b) Here and during the next two measures accentuate the lower voice slightly.

c) 

d)  easier: 

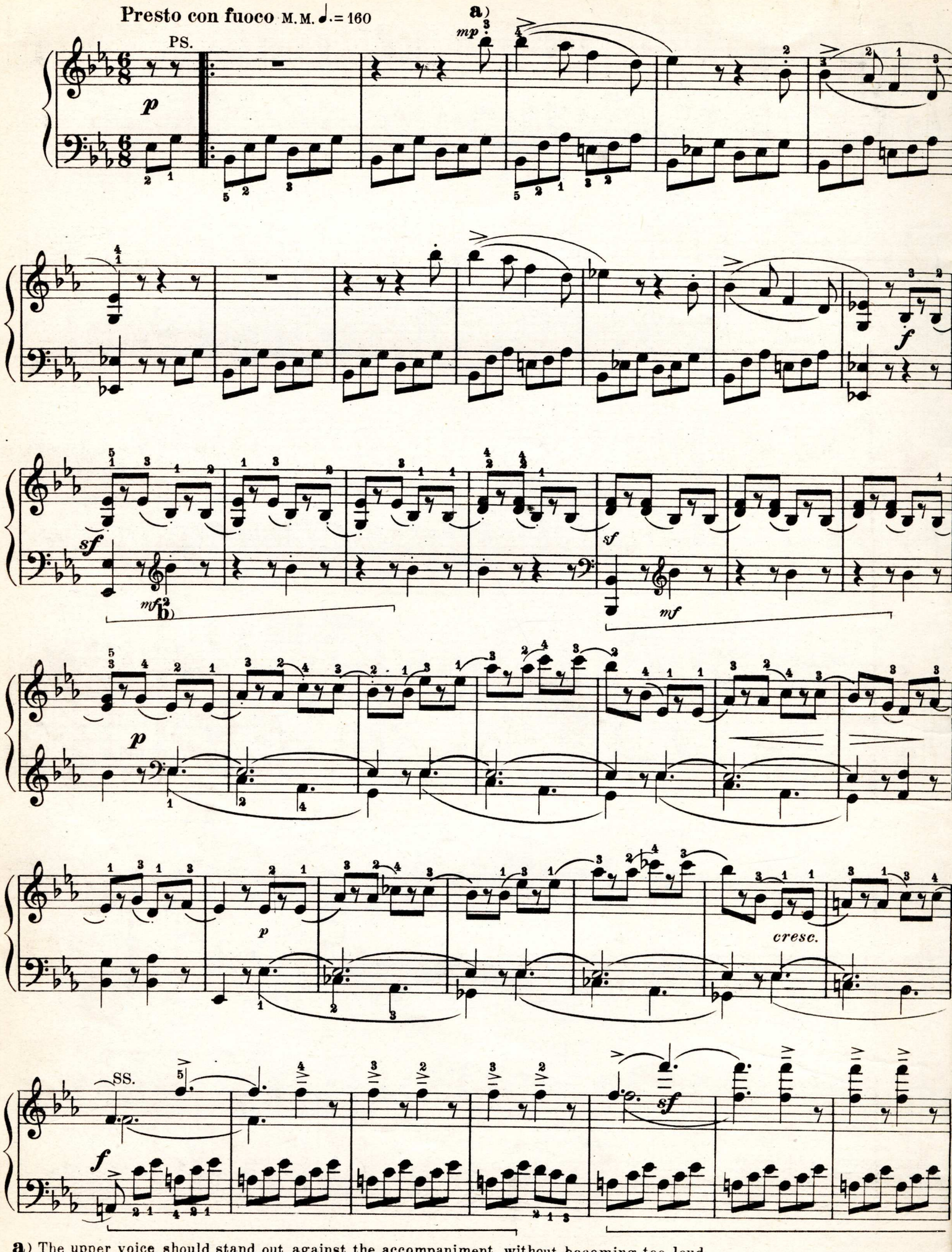
e) As at b).

f) Do not lose sight of the "*p*" repeated expressly, and do not give a stronger emphasis to this and all similar chords.

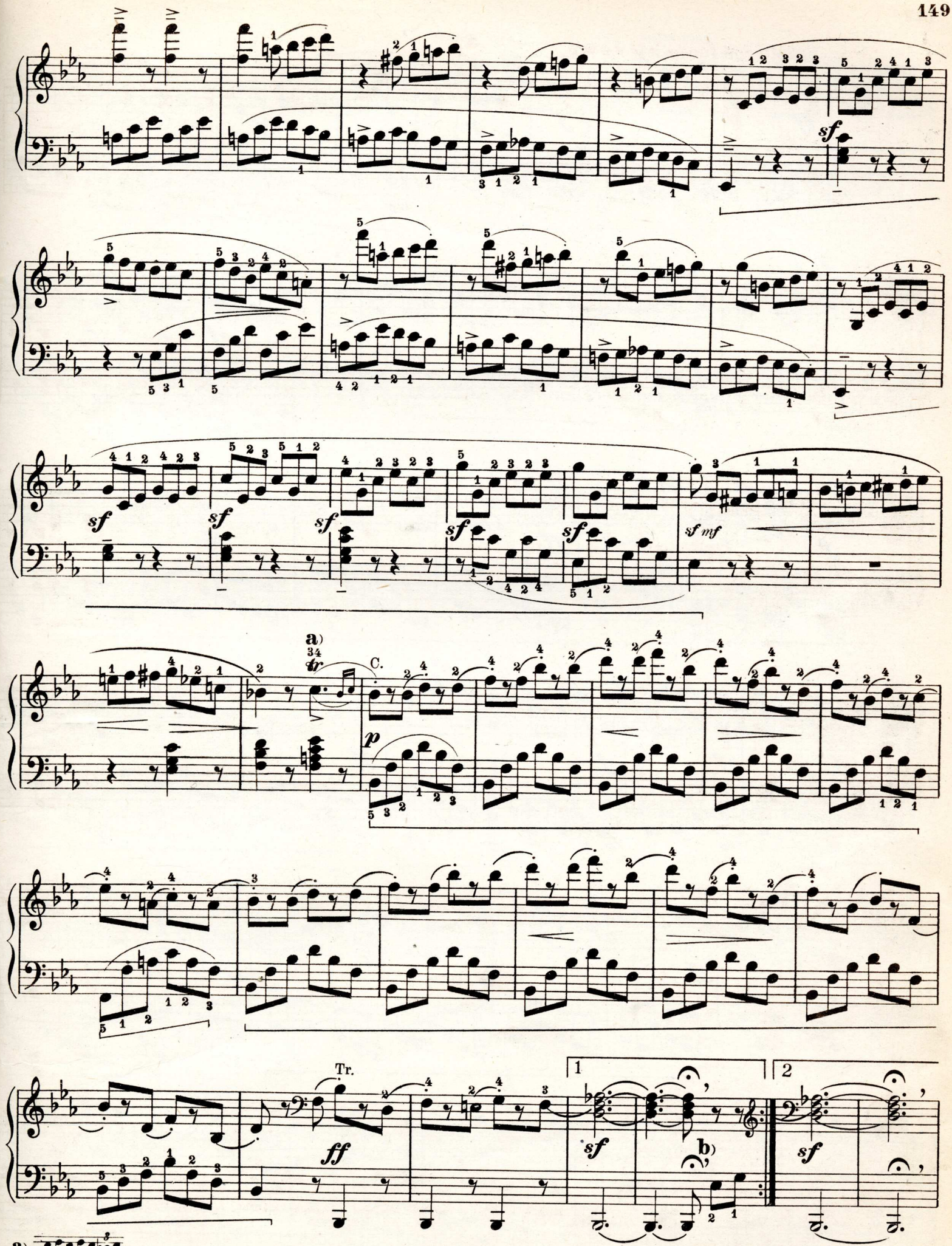


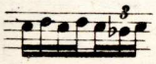
a) These chords should be more subdued beneath the upper voice.

b) "*Calando*" signifies properly "becoming weaker" only, but as a rule includes a corresponding decrease in speed; the latter is here, where "*decresc*" precedes, evidently included.

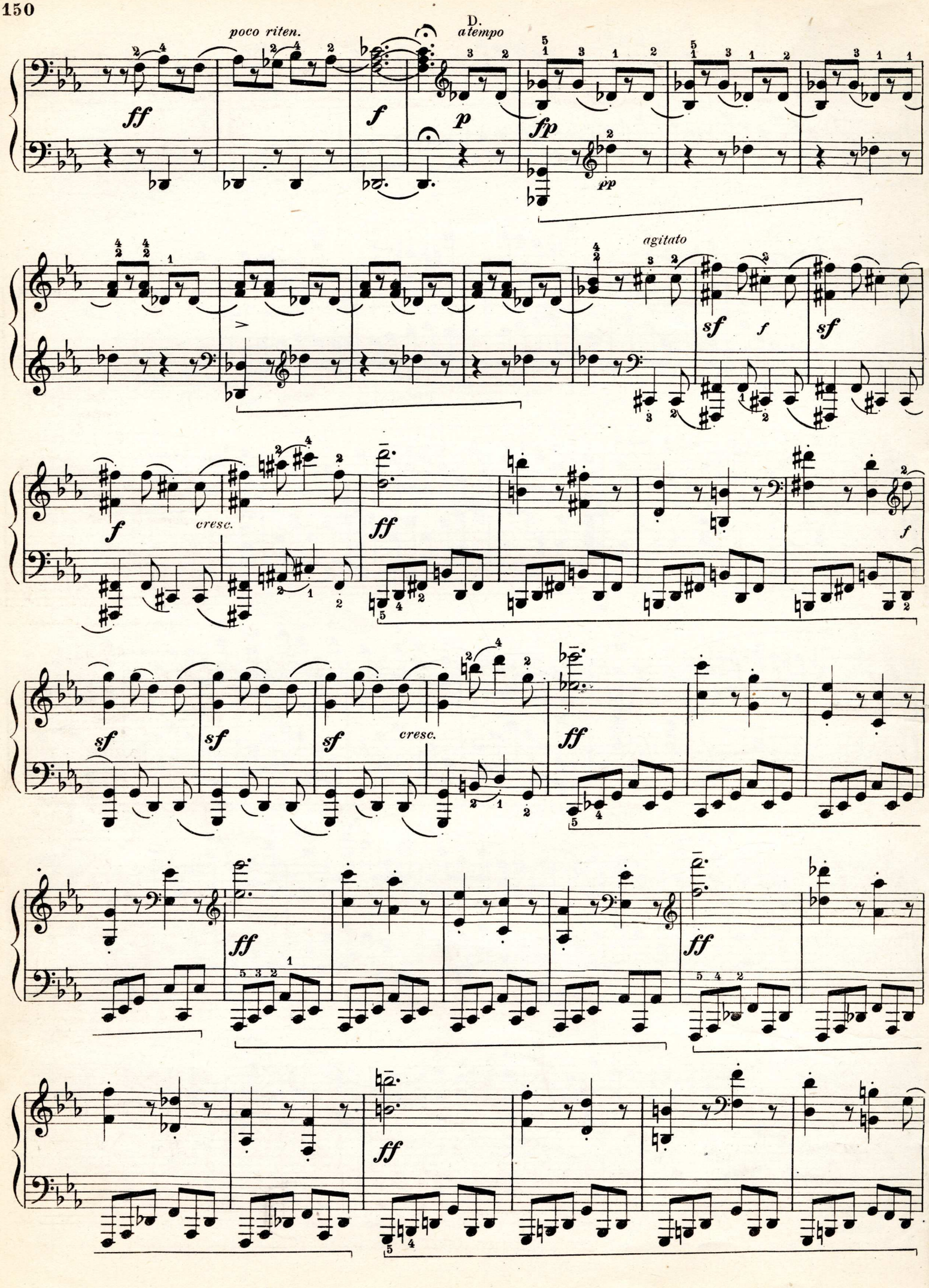


a) The upper voice should stand out against the accompaniment, without becoming too loud.
b) The left hand should not cover the melody of the right.



a) 

b) Sustain for a long time, and continue only after a pause. All pauses in this movement in the same manner.


poco riten.
D.
a tempo
ff
f
p
fp
pp
agitato
sf
f
cresc.
ff