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TO THE

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OP. 500.

BY

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TRANSLATED BY JOHN BISHOP

Ent. Sta. Hall.

Price 5/6

LONDON,

Published only by

MESSRS R. COCKS & CO. 6, NEW BURLINGTON STREET.

Piano Forte Manufacturers, and Music Sellers to the Queen.

at Vienna, by Diabelli & Co

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CHAPTER I

The first part of the book is devoted to a general survey of the subject. It begins with a definition of the term "philosophy" and then proceeds to a discussion of the various branches of the subject. The author then discusses the history of philosophy, from the ancient Greeks to the modern era. He then discusses the various methods of philosophy, such as logic, metaphysics, and ethics. The book concludes with a discussion of the importance of philosophy in the modern world.

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SUPPLEMENT TO CZERNY'S
ROYAL PIANOFORTE SCHOOL, OP: 500 .

CHAPTER I.

DIRECTIONS FOR THE PERFORMANCE OF THE NEWEST COMPOSITIONS BY THALBERG, DÖHLER, HENSELT, CHOPIN, TAUBERT, WILLMERS, FR: LISZT AND OTHER AUTHORS OF THE PRESENT DAY.

§ 1. Since the publication of this School, Piano-forte playing has experienced many changes and acquired many new effects. For every succeeding Virtuoso, every new and interesting composition, and lastly — every improvement of the instrument, gives rise to rules and remarks which could not have been previously made. Hence, it is necessary that, in the present supplementary chapters, all the ways of playing and peculiarities of the modern school which has been formed by the celebrated Artists THALBERG, LISZT, DÖHLER, CHOPIN, HENSELT, WILLMERS &c should be mentioned; in order that pupils may keep pace with the advance of the art, and avail themselves of these late refinements in the most suitable manner.

§ 2. The peculiarities and singular effects by which modern pianoforte playing is distinguished from that which has preceded it, will be best described, if we here take a brief review of its rise. For it is only by following its growth that we can understand the result of the progress.

§ 3. It was about the end of the preceding century, (between 1780 and 1800,) that the Pianoforte gradually came into general use, and superseded the harpsichord and clavichord.

The name *Piano-forte* was, with justice, assigned to it, from the property that, by means of a more or less powerful touch, we can produce a louder or softer degree of tone, and consequently play with expression and feeling; which was quite impracticable on the old harpsichord, and but of indifferent attainment on the clavichord.

§ 4. Soon afterwards, several *Pedals* were invented, by which the tone of the Pianoforte could be variously changed. The most important of these, and that which has, up to the present time, proved itself of essential use, is the so-called *forte* or *Damper-pedal*, by which the dampers are raised, and hence any string thrown into vibration continues to sound, even when the key is no longer held down.

§ 5. The great masters of the instrument who sprang up immediately after MOZART'S death (viz: BEETHOVEN, DUSSEK, CRAMER, STEIBELT &c) soon perceived that with this pedal, effects could be produced, which, by reason of their fulness, would lead the hearers to imagine that the player possessed more than two hands.

Thus, among other instances, we find the following passage in BEETHOVEN'S Bagatelles, Op: 33, which appeared in the year 1803.



In this example, by means of the pedal, as prescribed by the Author, the lower and powerfully struck A flat continues to sound, as the ground bass, whilst the succeeding harmonious passage is performed softly by both hands.

§ 6. STEIBELT employed this pedal particularly in the *tremolando*, and thereby produced the effect of distant thunder, which was then new.



§ 7. DUSSEK and CRAMER used it in broken chord-passages, as: -



§ 8. But, - as frequently happens with new inventions, - many were unable to distinguish the judicious application from the abuse; and as numerous unskilful players only used this pedal in order to conceal their faulty and indistinct performance by a continued buzz, it was entirely rejected by several masters.

Even HUMMEL, the pupil of MOZART and CLEMENTI, made no use of it in his best period, and thereby fully proved that, even without this means, we may, by great agility of finger, consummate art and elegant performance, charm and astonish the world.

§ 9. Still, however, it must be owned that, by means of this pedal, a fulness can be attained which the fingers alone are incapable of producing; and BEETHOVEN, in particular, employed it in the performance of his Pianoforte works much more frequently than we find it indicated in those compositions.

§ 10. During this epoch the Pianoforte was considerably improved. Thicker strings were used for it, whereby the upper octaves which had previously been so weak in tone, acquired unusual power and melodiousness.

And lastly, between the years 1820 and 1830, the important covering of the hammers was brought to such a degree of perfection, especially by the Vienna manufacturers, that, by the mere touch, we could draw from each key numerous shades of tone, and suddenly gain a new feature in Pianoforte playing. Without having recourse to those mechanical contrivances — the pedals, it became possible to execute the lightest *pianissimo*; whilst, in each octave, a more energetic touch produced not only greater power, but in a measure quite another kind of tone.

THALBERG who, about the year 1830, completed his musical studies in Vienna, therefore conceived the idea of extending these pedal effects, which (as we have seen in the example from BEETHOVEN'S Bagatelles) formerly occurred only in bass notes, to the notes of the middle and higher octaves, and thereby to produce entirely new effects, which had hitherto never been imagined.

§ 11. From this period may be dated the invention of the modern style of Pianoforte playing, which has now become general. While the notes of a melody are struck with energy in a middle position and their sound continued by a skilful use of the pedal, the fingers can also perform brilliant passages *piano*, with a delicate touch; and thus arises the remarkable effect, as if the melody were played by another person, or on another instrument.

§ 12. When, therefore, THALBERG first publicly performed his *Don Juan Fantasia* in Vienna, about the period here alluded to, the new effects therein developed justly excited the greatest astonishment, and in passages such as the following: —



even the most experienced pianists could not understand the possibility of these effects. For the powerful octaves, being sustained by means of the pedal, sounded in the following manner:



and the intermediate brilliant figure seemed to be performed by other hands.

§ 13. It would be very wrong to regard this new style of playing as of mere singular effect. An actual extension of the means of art is always a true gain. Every one will admit that a duett can be made to exceed a solo piece in richness of harmony and interesting fulness. Now, if the means are presented of producing the same effects with two hands, which formerly were scarcely thought of for double that number, it is assuredly a real and honorable enlargement of the bounds of the art.

§ 14. The modern style of Pianoforte playing consequently depends on the following properties:

1st A highly cultivated finger, as well in regard to rapidity of execution, as to good touch and certainty in all *bravura* difficulties.

2^{dly} On the marked and expressive performance of the melody with single fingers, whilst the other fingers of the same hand have to play entirely independent, difficult passages and figures, with the greatest lightness and delicacy.

3^{dly}, and particularly, in the accurate employment of the pedals, which must often be only held down during single notes, though often also during half and whole bars (but always precisely for the right time) according as the following harmonies are consonant or dissonant.

§ 15. In reference to this latter point the player should carefully observe that, in studying such compositions, the pedal must not be used until the piece has been well practised in regard to clearness, fingering and rapidity. For, in the frequent interruptions and repetitions of single passages, which naturally take place during practice, the buzz occasioned by the pedal is extremely prejudicial to study, as we cannot then correct faults, and as the ear is spoiled and at last becomes accustomed to a complication of the harshest dissonances.

By an immature use of the Forte pedal, many pianists have so dulled their sense of hearing, that they no longer possess any feeling for pure harmony, and therefore even in composing admit much which can by no means be considered legitimate. For the human ear may at last be inured to the most ugly, as well as to the most beautiful, which the history of music in all ages has long sufficiently proved.

§ 16. We shall now insert examples drawn from the most esteemed compositions of the present day, and elucidate their performance by remarks subjoined.

ON THE PERFORMANCE OF THALBERG'S COMPOSITIONS.

In order to render the intended effect clear to the pupil, on which in particular the charm of these pieces depends, we shall precede each example by the simple melody on which it is founded.

§ 17. *Andante cantabile.*

Ex: 1. (from Op: 42)

Melody on which

the following Example
is founded.



In like manner as this melody would sound if it were played simply as here given, must it clearly strike the ear of the auditor in the midst of the accompaniment in the following example, as if it were performed on another instrument by a second person.

p *Ped:* 3 * *Ped:* 4 * *Ped:* 3 4 3 * *Ped:* 1 *

We here perceive that, by reason of the adjoined passages, the melody cannot be sustained with the fingers, as in its simple state. Also, it must here be played alternately, sometimes with the right, and sometimes with the left hand, as is shown by the fingering. But as each note continues to sound according to its value, by an accurate employment of the pedal, and as the above accompaniment must be performed much softer and with greater delicacy, the melody stands out and produces the precise effect as above described. The player, however, must exactly regulate the degree of power which is sufficient, without exaggeration, to cause the melody to predominate above the accompaniment.

§ 18. *Andante.*
Ex: 2. (from Op: 33)
Melody.
The same with accompaniment. 1 2 3 +

Andante. *pp* *leggerissimo* *ma ben marcato il canto* *loco*

Ped: * *Ped:* * *Ped:* *

3 1 + +

Here, also, the melody is played partly with the right hand, and partly with the left, according as it can be better and more conveniently marked; and the entire accompaniment is performed as softly and delicately as possible.

§ 19. *Andante.*
Ex: 3. (from Op: 51)
Melody.
The same with accompaniment. *marcato il canto.*

p *Ped:* *molto leggiero.* * *Ped:* *

(Due Pedali)

6797



The Arpeggios in the right hand (except the notes of the melody) are to be played with extreme lightness and rapidity, and the bass in like manner. The whole then produces an exceedingly agreeable and harmonious effect.

The words "*due pedali*" signify that, besides the damper-pedal, we must here also employ that which moves the key-board farther to the right, and by which the hammers are made to act upon one string. These are the only two pedals which are now found in good Pianos, all others being acknowledged as unworthy of the true artist's notice.

The shifting-pedal not only renders the tone softer, but also gives it a melodious and different character. That player therefore would commit a great fault, who should produce the *piano* of every soft passage by means of this pedal. On all good instruments of the present day, we can and ought to produce each degree of loud and soft by the touch alone. The shifting-pedal should only be used, where we wish still more to enhance the delicacy in beautiful and melodious passages. Finally, by the word *pedal* will in future be meant only the damper-pedal.

§ 20. *Adagio.*
 Ex: 4. (from Op: 52)
 Melody.

with its accomp! *pp gva* *loco* *1+13* *gva* *loco* *+ 2 4* *3 1+2 4 3 1+* *2 9*

pp cantabile il canto marcato *Ped:* *1 2+13* *+ 1 2+1+13* *gva* *loco* *gva* *loco* *1* *2+12*

Ped: ** Ped:* ** Ped:* ***

In this example (which is to be played in the same manner as the preceding) the skips must be made with great lightness of hand, and without any exertion. The pedal must not be held down during the last eight notes of the bass, as they would sound discordant.

Ex: 5. (from Op: 51)

Lento.

legato cantabile.

pp

Ped.

The performance of such a passage would formerly have been deemed utterly impracticable; and of considerable difficulty, even for two players, without the assistance of the pedal.

And yet it is perfectly playable, if the octaves in the inner part be skilfully divided between the two hands, as described by the fingering here given. The upper octaves, which form a canonic repetition of the inner subject, must be played still a little softer than the others.

Allegro.

§ 22.

Ex: 6.

from Op: 45

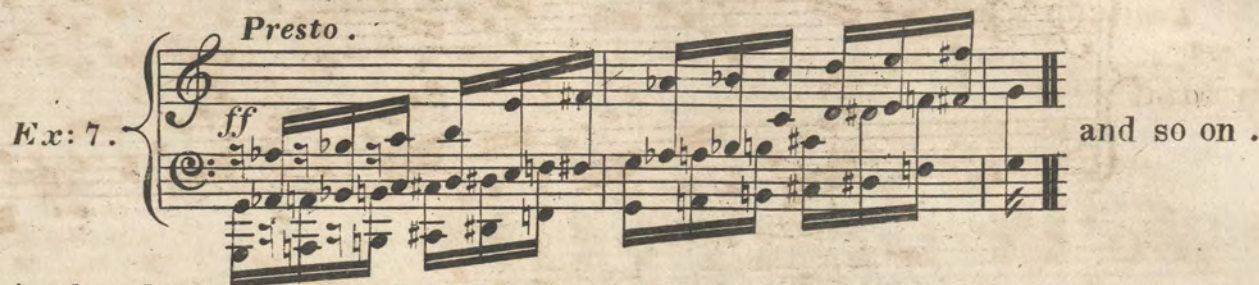
leggiero.

p

Here, the semiquaver-triplets, throughout the entire piece, must be performed alternately with the right and left hand, (as indicated by the fingering,) but with such equality, that they may appear to be played with the right hand alone, in the following manner: —

Furthermore, they must stand out very clearly, whilst the quaver-chords are struck lightly and *staccato*. The pedal is not applicable here, at least not in these four bars. It may be occasionally used afterwards, in the *crescendo* or in the *forte*, but in general only during the lowest bass note.

§ 23. The following passage is now of frequent occurrence and must be diligently practised.



It is the chromatic scale, but distributed in such a manner, that it sounds as if in three parts, and can be played exceedingly marked. It is only applicable in the greatest rapidity, and *fortissimo*.

The given examples are sufficient to illustrate the particular style of playing of THALBERG; and all similar passages should be studied in the same spirit. That this style is extremely grateful, has been proved by the eminent success which both the playing and the compositions of this master have obtained.

In general his works are calculated for the highest elegance and the most delicate grace in performance, and the brilliant difficulties which have certainly to be overcome therein, serve only as a means to that end.

ON THE PERFORMANCE OF DÖHLER'S COMPOSITIONS.

§ 24. Although DÖHLER'S Pianoforte works are calculated on tolerably similar effects, they have still many peculiarities, which may be learned from the following examples:

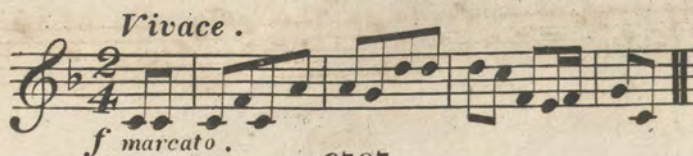
Ex: 8. (from Op: 28.) *Allegro molto.*

Melody. *ff* la melodia marcato.

The same unadorned.

We here see that the melody lies in the middle part and is played alternately by the two thumbs, which must therefore forcibly mark the notes in order to render the melody distinguishable. The pedal is unnecessary in this instance.

§ 25.
Ex: 9. (from Op: 28.)
Melody.



con bravura, il tema marcato.

Allegro.

The same embellished.

Here, also, the melody is to be significantly marked by the two thumbs.

§ 26. DÖHLER has composed some pieces of considerable extent for the *left hand alone*, the first of which probably appeared about the year 1835, and as this form has since been frequently employed, we here give a short example of it.

Ex: 10. (from Op: 11)

Andante.

Left hand alone.

cantabile

Ped: *

Ped: *

Ped: *

etc.

We see that, in such pieces, the effect entirely depends on the use of the pedal. Moreover, we must especially observe that the upper part is brought out, more than the notes of the accompaniment; and this is particularly attained by dexterously changing the finger upon a key, by which the melody can be more skilfully connected with the following arpeggiated chords.

§ 27.

Ex: 11. (from Op: 43)

Animato.

Melody.

p

cresc.

hr

The same embellished.

The first four bars of this example must be played *pianissimo*, the notes of the melody being only marked sufficiently to render them rather more prominent. The right hand plays with that light *mezzo staccato*, which is only produced by a delicate withdrawing of the points of the fingers. In the fifth bar, however, the thirds must be performed *legato*.

In this example great care is required in the employment of the pedal, otherwise the thirds give rise to much discordance.

§ 28.
Ex: 12. (from Op: 37) *Allegro*

Melody.

The same embellished.

11

A remarkably light hand and a very pearly execution are required for the just performance of this example. The left thumb must mark the notes of the melody which are assigned to it, rather by its natural weight, than by a particular touch. The pedal must only be kept down during the first four semiquavers of each bar.

§ 29. *Molto Allegro.*

Ex: 13.

(from Op: 33)

Melody.

The same embellished.

This passage also demands great lightness of hand; for, all the quavers must be played with delicacy and very short, whilst the thumb and the little finger, alternately, slightly mark the theme. The pedal can, at most, be employed only on the first two quavers of each bar. The whole must be performed very quick, and playfully.

12

§ 30.

Ex: 14.

from Op: 33)

Melody

Andante

The same
unembellished

The musical score consists of two systems of staves. The first system shows a melody in the upper staff and its unembellished version in the lower staff. The melody is marked *p* and *Andante*. The unembellished version is marked *pp* and includes various performance instructions such as *Ped.*, *gva*, and *loco*. The second system continues the melody and its unembellished version, with the melody marked *sf* and *rf*, and the unembellished version marked *sf* and *loco*. The score includes various musical notations such as dynamics, articulation, and performance instructions.

The chain of shakes in this example must be closely connected by means of the intervening notes, so that no break may arise, nor any note be re-struck. The pedal is here requisite, as we see, in order to impart fulness to the harmony. In all other respects, the performance is as usual.

§ 31. DÖHLER'S compositions are calculated for a very brilliant, piquant and yet highly expressive performance, for great fluency and bravura, and especially for a fine shake; they must be played with fire and vivacity, and sometimes even with humour and fanciful levity.

ON THE PERFORMANCE OF HENSELET'S COMPOSITIONS.

§ 32. This author also founds his effects on the well-directed use of the pedal, and the greatest peculiarity of his pieces consists in his so distributing an inner accompaniment between the two hands, that it seems like an independent figure performed by a third hand. Here follow examples: —

§ 33.
Ex: 15.
(from Op: 6.)

Moderato. *marcato il canto.*

p *Ped:* *sempre legato.*

cresc: *Ped:* *f* *Ped:* *dim:*

We see at once, from the manner in which this example is written, for which hand each note of the inner part is intended: for all the notes placed on the upper stave are to be taken by the right hand. The semiquavers, however, must be so equally and connectedly played, that the alternacy of the hands may not be in the least perceived. The inner accompaniment must be performed with great delicacy, otherwise, from the employment of the pedal, the lesser concurring notes will sound very inharmonious.

§ 34.
Ex: 16. (from Op: 3.)

Andante molto cantabile.

p *Ped:* *legatissimo ed egualmente armonioso.*

riten: *etc:*

Here also the quavers of the inner part are distributed between both hands, according as they stand on the upper or lower stave. The pedal is pressed down at the beginning of the first bar, and continued to the end. In the 2nd bar it is employed twice, at each half of the bar; and in the 3rd and 4th bars, at each quarter of the bar. The raising and re-employment of the pedal must be effected as quickly as possible, in order that no loss of sound may be discoverable between.

§ 35. Here it must be remarked, that modern composers by no means always indicate where the pedal is necessary. They presume that the player's experience will have informed him: 1st, that sustained extensions which cannot be kept down by the fingers, may be made to continue sounding by means of the pedal; and 2^{dly}, that when the harmony changes, the pedal must be employed anew, in order that no discordance may arise from the simultaneous sounding of different chords, which, by a skilful use of the pedal, can always be avoided. Thus, in the following passage, —



the player at once sees that the semibreves and minims can only be continued by means of the pedal, and that this is to be employed anew, in each bar.

The same remark applies to those arpeggios which form an harmonic accompaniment, and which, without the pedal, would sound dry and meagre. For example: —

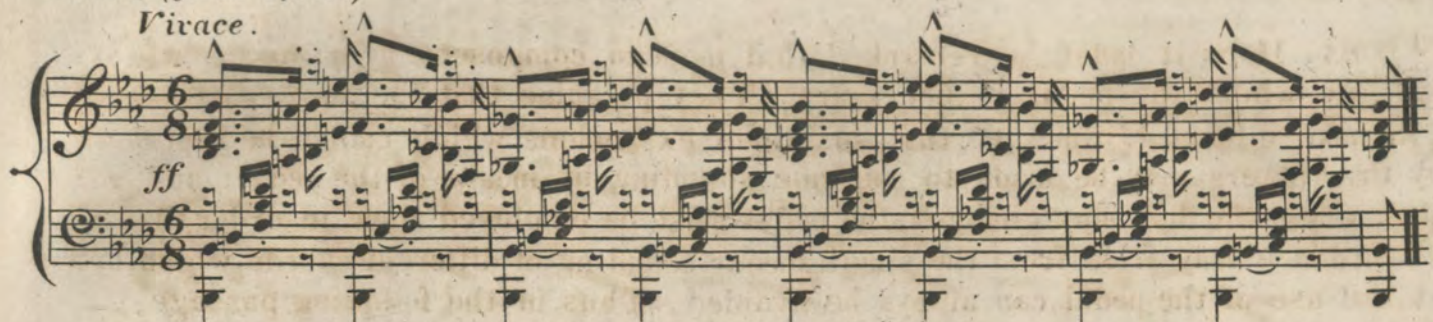


Here, the pedal must be employed anew at the beginning and in the middle of each bar.



Here, the composer has expressly indicated the pedal, because it does not appear to be absolutely necessary. The double notes in the right hand must be struck exactly together. It would be an error so to separate them, as if the under note were an appoggiatura.

Virace.



In this bravura passage, after the first two semiquavers, the left hand is passed over the right, in order to strike its octave conveniently. The pedal must only be kept down three, or at most four, semiquavers after the octave in the bass.

§ 38. HENSELT'S compositions must be performed with a high degree of sentiment and emotion, and the difficulties which occur in them require an emphatic touch, great flexibility of finger, and (like all modern pieces) a well-directed use of the pedal. In his melodies, much more feeling than elegance must be infused.

ON THE PERFORMANCE OF CHOPIN'S COMPOSITIONS.

§ 39. The particular difficulties presented to the player in CHOPIN'S Pianoforte works, chiefly consist in the great extension of the fingers, and in the very peculiar fingering which is often necessary in many passages. Here also are required, a very delicate touch, an exceedingly refined style, and the most accurate use of the pedal, in order to impart the due euphony to his frequently singular harmonies and embellishments. The following examples will illustrate the most important points.

§ 40.

Ex: 20. (from Op: 21.)

Allegro. *gva* *loco*

f *fz* *Ped:* ** Ped: ** *Ped:*

gva *loco* *gva*

** Ped: ** *Ped: ** ** Ped: ** ** Ped: **

As these passages must be played *legato*, the fingering as here given, although inconvenient, is yet necessary. The double notes in the right hand must also be struck exactly together, and the whole must be performed quite unconstrainedly, without apparent bravura.

16

Ex: 21. (from Op: 25.)

Vivace. molto legato.

The pedal, as indicated by the author, being here actually necessary, in order to preserve the full harmony in the left hand, the good sense of the player will inform him, that the right hand must by no means act coarsely and heavily, otherwise the semitonic passing notes would produce a discordance, which is not in the character of the piece. *Moderato*

§ 42.
Ex: 22.
from Op: 49.

As the pedal constantly sustains the sound, in this example, the *staccato* in the bass appears superfluous. But such is not the case: for it is worthy of remark that, when the pedal is used, detached notes produce quite a different kind of tone from the same when held down, which arises from the difference in the touch.

§ 43.
Ex: 23. (from Op: 35.)

Molto vivace. gva loco

The division of this passage is not so difficult as it appears, if we at first exercise each hand *alone*, in the rapid time prescribed, until it has become accustomed to its proper movement, and then, in practising them together, merely observe that each acts independently of the other.

Ex: 24. (from Op: 28.)

Molto agitato.



Those notes in the upper part which are engraved in a smaller character, must be played softer and more lightly than the others forming the melody and the bass. The division of the upper against the lower notes, must be studied like as in Ex: 23.

§ 45. The compositions of CHOPIN are not calculated so much on brilliant effects, as those of the preceding composers, though they are considerably difficult to study. Their character is highly sentimental, and generally pensive. The style is especially calculated for suitable changes of time, as *ritardando*, *accelerando*, and all other means of expression mentioned in the third volume of this School. At all events, the player must possess the most perfect facility before he enters upon the study of these compositions, as they call forth all the powers of tasteful and even elegant expression. *

ON TAUBERT'S COMPOSITIONS.

§ 46. TAUBERT's playing is more in the style of THALBERG and HENSELT, than in that of CHOPIN; and his effects mostly depend on the same means. For example:

Ex: 25. (from Op: 41.)

Melody .

The same embellished.

*Il canto piano, ma ben marcato.
L'accompagnamento pianissimo.*

The octaves of the melody are played with the right hand, and their sound is continued by the pedal, whilst the same hand performs the upper notes of the internal accompaniment. These upper notes must appear perfectly even and *legato* with the three semiquavers in the left hand, as indicated by the slur beneath.

* In these supplementary chapters, it is naturally presumed, that the whole School to which they belong has been well studied; and, in particular, that the third part, treating on expression, has been perfectly understood. (6797)

§ 47. *Andante*.
Ex: 26. (from Op: 49.)

Melody .

The same
unbellished .

The same kind of performance as before . In the third bar, in particular, not only the fingers and the hands, but also the arms must be moved as lightly as possible .

§ 48. Many modern pieces now receive particular names, such as *La Nüiade*, *Le Sirene*, *La Campanella*, *Undine*, *Graziosa*, *Elfenreigen* (Fairies' dance) &c, and it is the business of the composer to remain faithful to the character which he has specified in the chosen title .

But the player must not forget how greatly it depends on his performance, for the hearer first clearly to recognise this character . Nearly all the above - mentioned names refer to some supernatural image, or fictitious idea, which can only be expressed in playing, by the most refined grace and a fairy-like lightness . Thus, a Fairies' Dance (even if the composition itself were ever so successful) would appear to the hearer only like a dance of evil spirits, if the pianist performed the piece coarsely and heavily .

§ 49. A perfect mechanical facility is, therefore, the first and most important condition, without which poetical feeling would be impossible, or at least quite useless . The latter then depends on the teacher, on the talent of the player, on a penetration into the spirit of the composition, and above all on the hearing of great performers . We must therefore refer to the principles which were established in the first three parts of this School, as the only means of attaining this perfection .

ON WILLMERS'S COMPOSITIONS .

§ 50. It is interesting to remark, how many different styles of playing and modes

of treatment are practicable on the Pianoforte. Each of the before-mentioned celebrated artists so significantly distinguishes himself from the others, by mental conception, technical facility, surprising effects, diversity of touch and tone &c, that we must be perfectly astonished to find such a variety in the Pianoforte. WILLMERS is particularly distinguished for a high cultivation of brilliant playing, and a talent for employing already discovered effects in such an interesting manner, that his performance has acquired several new features. His strength chiefly lies in a very accomplished performance of the scales, octaves, skips, and particularly of the shake, in every degree of rapidity. Here follow some examples:—

§ 51. *Allegretto.*
 Ex: 27. (from Op: 27.)

It is evident, that the chords are sustained by means of the pedal, on the employment of which this composer also grounds all his effects. In the octaves, in the fifth and following bars, the notes of the theme must be distinctly marked, which, in a quick time, demands a particular elasticity of the arm.

§ 52.
 Ex: 28. (from Op: 27.)

Andante.

The performance of this passage is: etc:

and the skips must be made with the greatest possible rapidity and power, whilst the pedal produces the harmonic fulness. — Here, also, we see what effects depend on the use of the pedal.

Ex: 29. (from Op: 29.)

Lento. *gr*
sempre pp, e ben pronunziato la melodia.
pp Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The Author, having indicated that the melody is to be well marked, intends the shake to be played in the following manner: —

§ 55. LISZT has been endowed by nature not only with great talent, but also with a particularly happy organisation of the hands and fingers. All that we have previously mentioned is found united in him; and this explains the cause of the immense success which he has every where obtained, even on his first appearance in early life. To this he unites in performance, a genial, original conception, and a lively humour, with such intense feeling, that words cannot possibly convey a description.

LISZT's compositions are so difficult, if we would perform them worthily, and in the spirit of the author, that the player who attempts this, must previously have well accustomed himself to all the styles of playing before mentioned. Hence has arisen the hitherto not erroneous opinion, that we can only hear LISZT's works when performed by himself. Many passages in his compositions sound very harsh and strange, if played in an ordinary manner: but, under his hand, where, even in the quickest time, each finger appears to possess a soul of its own, all harshness vanishes, or is so well placed, that the total impression is always striking and admirable. In the following examples we shall endeavour to describe some of his peculiarities.

§ 56. Ex: 31. *Andantino.*
(from Op: 13.)
Right Hand.

Left Hand.

This passage was obliged to be written on three staves, (which is now also sometimes done by other composers,) as the melody in the right hand could not possibly have been set between the accompaniment which crosses it. The left hand has to perform this accompaniment very lightly and *piano*, and always to be held over the right. The right hand plays the melody as much louder as is necessary in order to deliver it in a different kind of tone, — but still not *forte*. The *legato* of the right hand cannot of course be produced by holding down the keys, but only by a scrupulously exact employment of the pedal. Hence, even those notes, after the striking of which the right hand must instantly give place to the left, must be so fully expressed, that the illusion may continue, as if the entire melody were performed on another instrument. The pedal is used twice in each bar, being pressed down anew, after a momentary cessation, at the second octave in the bass — or, on the third part of the bar.

Animato e sempre appassionato.
gva

§ 57.
Ex: 32.
(*Lucretia**)

§ 57.
Ex: 32.
(LUCREZIA*)

The musical score is written on two systems. The first system consists of a grand staff with a treble and bass clef, and a piano (p) dynamic marking. The second system also consists of a grand staff with a treble and bass clef, and a piano (p) dynamic marking. The key signature is one sharp (F#) and the time signature is common time (C). The score features various musical notations including eighth notes, sixteenth notes, and rests. The first system ends with a repeat sign and a 'gva' (grace) marking. The second system ends with a repeat sign and an 'etc.' marking.

gva

etc.

Here, the melody in the right hand is strongly marked by the first finger, and strengthened in the bass in the octave. The pedal sustains the sounds. The upper figure requires a very practised hand.

§ 58.
Ex: 33.
(SONNAMBULA.)

gva
tr

p ben marcato i due temi.

gva
tr

6
4 2 1 + 2 + 1

Here, two very different melodies are united together, and both must be clearly brought out, whilst the shake in the upper part and the bass accompaniment appear somewhat less marked. The whole must be played with the pedal, which is re-employed in each bar.

* As many of Liszt's compositions have appeared without the number of the work being given, we here express them by their title — as, *Lucrezia-Fantasia*. &c.

Ex: 34. (ROBERT.)

gva

Allegro.

This example presents a similar union of two different melodies. The arpeggios in the left hand must, by the assistance of the pedal, be made to sound as harmoniously, as if they were played with two hands. The melody of the same must stand out rather louder than the right hand part, which must be performed with extreme lightness and delicacy.

§ 60.

Ex: 35. (MELODIES HONGROISES.)

Allegretto.

The 3rd and 4th bars of the left hand, written on two staves, must be played in the following manner: —

The melody on the inner stave must, however, stand out clearly. The passage of sixths in the right hand must be played extremely light, and as little *staccato* as possible; for it is very quick, and the whole only becomes effective, like all similar difficulties, when not the slightest labour is discoverable in the performance.

[illegible]

The melody  must be significantly marked, whilst the demisemiquavers run on equally and fluently, as the whole is to be played in a quick time. The pedal must be re-employed at every half bar.

§ 62. *Andantino.* *espressivo il canto.*

Ex: 37. (SCHUBERT.)

The left hand
alone.

*Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: **

*Ped: * Ped: * Ped: * Ped: * Ped: * Ped: * Ped: **

The melody must be performed with great expression, and louder than the accompaniment — the whole, however, *legato*. Much exactness is required in the employment of the pedal, in order that the lowest notes may form a clear ground-bass. The extensions, or skips, must be played as quick as possible, like *appoggiaturas*.

§ 63.
Ex: 38.
LCOREZIA.)

Moderato.

ff *Ped:* *glissando.* *con bravura.* *Ped:*

gxa *3 3 3* *loco*

3 3 3 *1 1 1* *4 3*

Ped: *Ped:*

or 3 3 3 *gxa*

Ped: *Ped:*

Although this passage, played by sliding the fingers along the keys, ranks among those rarely employed, the performer should nevertheless know how it ought to be studied. For the thirds, the two fingers $\begin{smallmatrix} 3 & 3 \\ 1 & 1 \end{smallmatrix}$ are held so high and oblique, that only the smooth surface of the nail glides up or down on the keys. For the sixths in descending, the thumb can be held in a similarly oblique direction; but the fourth finger must execute this slide with its fleshy part, for which purpose it must be kept sufficiently stiff. In ascending, on the contrary, the fourth (or the third) finger must be so bent, that the surface of the nail may effect the slide, whilst the thumb acts with its soft, fleshy part.

As this passage cannot well be practised slowly, it is best, at first, to exercise the left hand by itself in the proper time, (which is here tolerably quick,) and afterwards to add the passages of the right with the greatest possible lightness, and in such a manner, that the last note of each run may fall in at the proper place, without the least break or stoppage, as the equality of these runs solely depends on the uniform motion of the hand. — This passage is exceedingly difficult, and an artistic effect can only be produced in it, by consummate lightness and certainty.

BEETHOVEN and HUMMEL have often employed slides of this kind in octaves.

Ex: 39. (ÉTUDES.)

Melody . *mf* *Animato.* *sempre legato.* etc.

The same embellished . *p* *sempre dolce.*

In this example, the two hands, whilst retaining the steadiest position, must perform in four totally independent ways. The lower part in the right hand is an accompaniment which must be played strictly *legato*, whilst the upper part, forming an embellished melody, requires to be given equally *legato*, but with greater expression. In the left hand, which must be held in the like steady position as the right, the principal melody is the more difficult to bring out clearly, by reason of its falling between the accompanying parts; from which, however, it must be rendered perfectly distinguishable, whilst the whole must be played in a rapid degree of movement and with extreme softness and delicacy.

We here perceive, what command the player must possess over the natural strength of each finger, — a command which can only be acquired, by having every kind of bravura, without the least labour or exertion, completely under his controul.

Ex: 40. (ÉTUDES À LA PAGANINI.)

Non troppo lento. *cantabile il canto sempre marcato ed espress.*

Left hand alone . *sempre legato.*

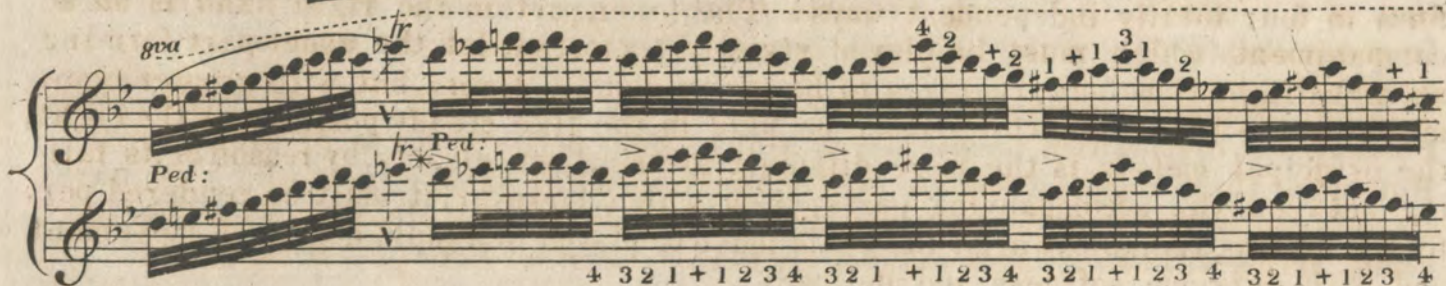


By these and similar *Études* will that independence of finger be especially acquired, of which we have spoken in the previous section. The moving passage must be played as rapidly as possible, whilst the melody is marked, *legato*, with the thumb. The perpendicular sign (Λ) implies a higher degree of power than the horizontal one (>); and, in general, all the marks of expression which LISZT uses must be well observed, as they afford the surest guide for those who have had no opportunity of hearing him. The same remark also applies to the Italian and French words which are frequently met with in his compositions, and some of which are very uncommon.

§ 66.

Ex: 41. (*MELODIES HONGROISES.*)

Presto con strepito.



We here see, that even in the most rapid degree of movement, an unusual and apparently very irregular mode of fingering can be used; which, however, must certainly be only the fruit of the most perfect cultivation of the fingers themselves, otherwise it would give rise to harshness and uncertainty.

We have yet to remark on LISZT's compositions, that he sometimes employs the pedal uninterruptedly during chromatic and other runs in the lowest part of the bass, and thereby produces a mass of sound, which, like a thick cloud in a picture, is only calculated for the total effect. When introduced *sparingly* and in the proper places, this effect is by no means unartistical: for even BEETHOVEN has occasionally had similar in view, and the modern school makes sufficiently frequent use of it.

§ 67. The performance of LISZT's compositions, therefore, consists in the union and alternation of the utmost lightness with the greatest power, of the most tender expression with the most unbounded humour, of the most delicate softness with the most perfect bravura, — and if other players have hitherto so rarely succeeded in producing the same with effect, the chief cause has been the want of sufficient command over the technical difficulties of playing, and hence they endeavour to wring from the instrument, with painful and disagreeable exertion, that which only becomes effective when performed with the greatest facility. The very frequent application of each kind of *tempo rubato* is so well directed in LISZT's playing, that, like an excellent declaimer, he always remains intelligible to every hearer, and therefore invariably makes the greatest impression on all classes of the public. This, also, is only the natural result of the most perfect command of the mechanism of playing, united to the development of musical talent by the accurate knowledge of the compositions of all the great masters, both of the past and present time. Hence, in the correct performance of all other musical works, LISZT is equally as great, as in that of his own; and it is only by pursuing the course which he himself has followed from his childhood, that the like high degree of perfection can be attained.

§ 68. Many other pianists of the present day, as PIRKHERT, KULLAK, MAYER, DREYSHÖCK, PRUDENT &c, distinguish themselves as well by their performance, as by their works. But since their compositions are mostly based upon the same effects which we have already endeavoured to describe, no further examples are required; and the reflecting young artist will be able more extensively to apply what we have previously said.

§ 69. We think it has now been proved, that the present style of Pianoforte playing consists in a degree of bravura which can scarcely be exceeded, in a highly refined expression, but particularly in effects which are produced by the use of the pedal. We have still however to remark, that all these qualifications can only be gradually acquired, and therefore a progressive order must be observed in the study of such works. For this modern school, like every advancement and change of taste, is based upon the results and experience of former schools, and only those can become truly proficient therein, who, by the study of the more ancient good composers — as CRAMER, DUSSEK, HUMMEL, MOSCHELES, KALKBRENNER, HERZ &c — have attained a solid style of playing and great, legitimate execution. Without this stipulation, even after years of toil and lost time, we should still only play imperfectly. The artists who invented this modern style, have been obliged to pursue the same course; and it must not be forgotten, that the latest musical works only produce a good effect, when they are performed with the most masterly finish. Mediocrity, in such a case, would be only disgusting and ridiculous.

§ 70. The direction which Pianoforte playing has taken in the new way just described, is, then, a natural consequence of the improvement of the instrument, of the increased experience in execution, of ever-varying taste, and lastly, of the great profit which celebrated *virtuosi* and brilliant bravura players have at all times obtained in the world. It is very natural for each player to endeavour to surpass the others in that which best secures this profit; and it would be useless, and therefore foolish, to complain that much exaggeration and many abuses consequently arise; for time itself acts therein as the surest judge, by retaining the good, and consigning the superfluous to oblivion. Still, however, it is our duty to call attention to the by-paths to which this direction may lead.

§ 71. The first of these, is, the abuse of the pedal. Many players have so much accustomed themselves to employ the same, that a pure and classical performance with the fingers only, has been almost totally neglected; — that some are scarcely in a condition to perform a simple, four-part, connected passage duly *legato* without the pedal; — that the fingers, as well as the ear, always rely simply on the connection and effects producible by the pedal, and that consequently the foot performs almost a more important part than the hands. Hence, many pianists who are masters of all this modern art, are quite unable to play a simple Sonata by MOZART or CLEMENTI, or a Fugue of BACH, in a worthy manner.

§ 72. The second by-path is, that we have almost entirely forgotten the strict keeping of time, as the *tempo rubato* (that is, the arbitrary retardation or quickening of the degree of movement) is now often employed even to caricature. For instance, how frequently are we constrained to hear, in modern days, even the first movement of HUMMEL'S Concertos (which should consist but of one time) played thus: the first few lines *Allergro*, the middle subject *Andante*, the ensuing passage *Presto*, and then again single passages needlessly protracted, — whilst HUMMEL himself performed his compositions in such strict time, that we might nearly always have let the metronome beat to his playing.

In this way a solid composition is often so disfigured as not to be recognisable, and although, in the present day, a higher degree of expression is certainly required and can be introduced, we must nevertheless make a distinction between a Fantasia and a regularly constructed work of art, whether the latter have an accompaniment or not.

§ 73. Lastly; the third by-path is, that many, transported with the charm of the modern style of playing, despise and neglect the study of the ancient works — works which time has already acknowledged as classical.* The sense of hearing is so corrupted in many young performers, that they are no longer able to appreciate what is good, great, and truly beautiful, and frequently reject the kernel for the shell. No intelligent person will disdain the modern, from predilection for the ancient. But the opposite is not less blameable, and the young artist must be convinced that a just mental apprehension of those works is no less honorable and efficacious, than the modern bravura; which, however, if judiciously employed, is certainly entitled to all regard.

* The word *classical*, according to its true signification, can only apply to those compositions which, after the death of their authors, have long been highly esteemed by futurity.

CHAPTER II.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

§ 10. * SONATA N^o 1. (Op. 2. N^o 1.)

Allegro. ♩ = 104. Mälzel's Metronome.



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

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

As we presuppose that each pupil possesses one of Mälzl's Metronomes of the loud-beating kind, and employs it in the way which we have directed in the 3rd Volume of this School, we think it will prove acceptable to pianists, if we everywhere indicate by it, the time in which Beethoven himself performed his works. (In doing this we have used the Vienna Metronome).

From the 4th bar of this movement a slight *ritardando* and *crescendo* commences, which is increased to the pause. Bars 41 to 44 of the first part are also performed with an increasing *ritardando*, and the time is first decidedly resumed in the second half of the 45th bar.

The twenty-two bars following bar 20 of the second part, must be performed with constantly augmented power and vivacity, extremely *legato*, and the bass with particular expression.

Adagio. $\text{♩} = 80$.

2nd Movement.

The soft and tranquil *Adagio* now follows, which is full of feeling and of beautiful melody, and must be played *cantabile* throughout, in a slow, but not dragging time. Here, a refined touch, a perfect *legato*, and a strict preservation of the time, are especially effective. In the following passage,

(bar 37.)

the demisemiquavers in the right hand must be played with great delicacy, and quite independently of the sextoles in the bass.

Allegretto $\text{♩} = 69$.

3rd Movement.

MINUETTO.

Humorous and lively; so that the *Allegretto* is not here to be taken in the ordinary tranquil time. The Trio must be played softly and *legato*.

In the second part of this Trio, the 9th and three following bars must be performed with the fingering here indicated:—

4th Movement.

Impetuously excited, almost dramatic, like the description of a serious event. In the first part, from bar 22, both hands begin to play exceedingly *legato*. From the 31st to the 39th bar *crescendo*, and the right hand very *cantabile*.

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

§ II. SONATA N^o 2. (Op. 2. N^o 2.)

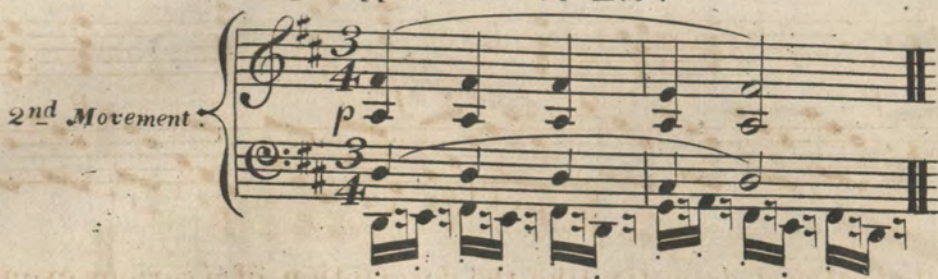
Allegro vivace $\text{♩} = 132$

1st Movement.

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

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

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

Largo appassionato . $\text{♩} = 80$ 

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

In the
following passage



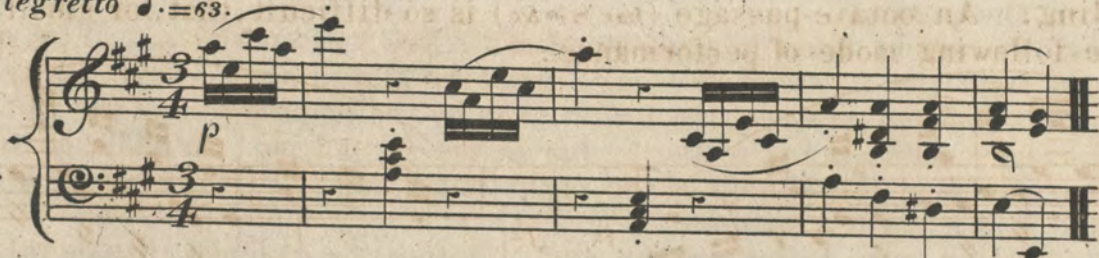
each part must be well

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

Allegretto . $\text{♩} = 63$

3rd
Movement .

SCHERZO .



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

Grazioso . $\text{♩} = 132$

4th
Movement .

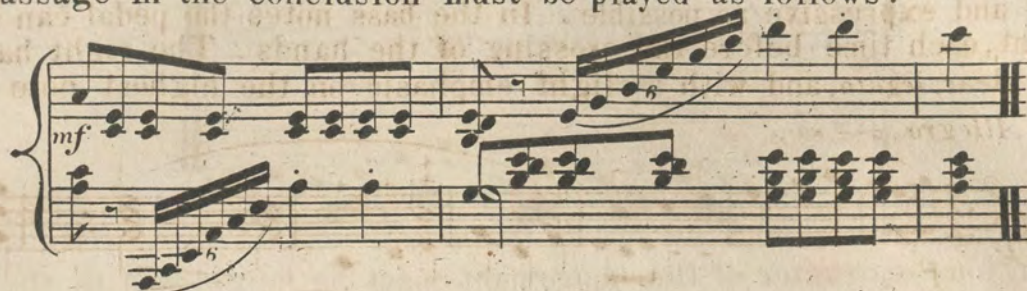
RONDO .



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

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

The passage in the conclusion must be played as follows:



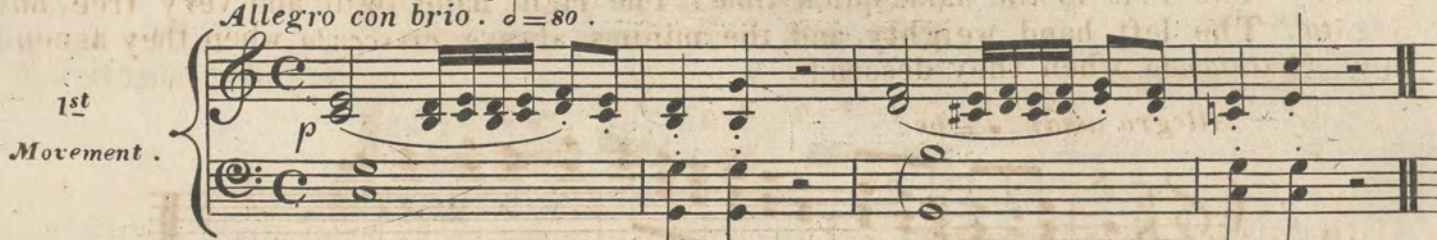
and not by crossing over the left hand, as might be imagined from the mode of notation.

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

§ 12.

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

Allegro con brio. $\text{♩} = 80$.



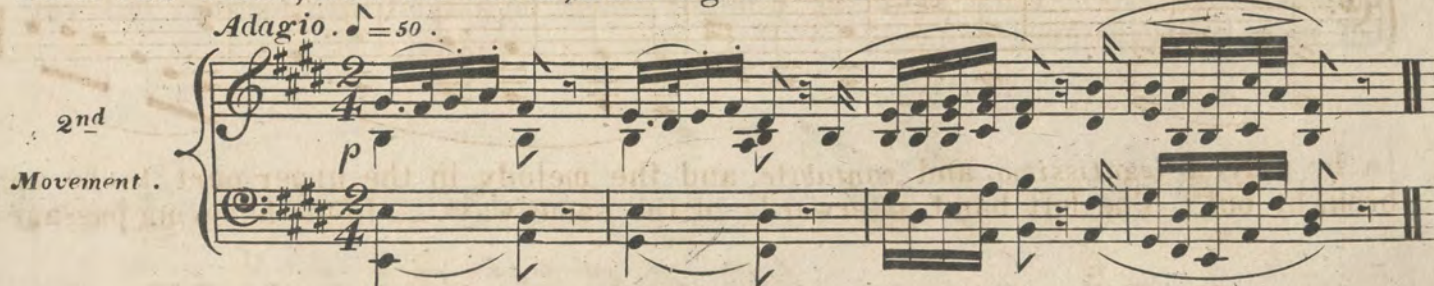
This animated Sonata contains much that claims the most brilliant playing and bravura from the pianist.

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

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

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

Adagio. $\text{♩} = 50$.



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

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

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

Allegro . $\text{♩} = 80$.

3rd
Movement .
SCHERZO .

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

Allegro assai . $\text{♩} = 116$.

4th
Movement .

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

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

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

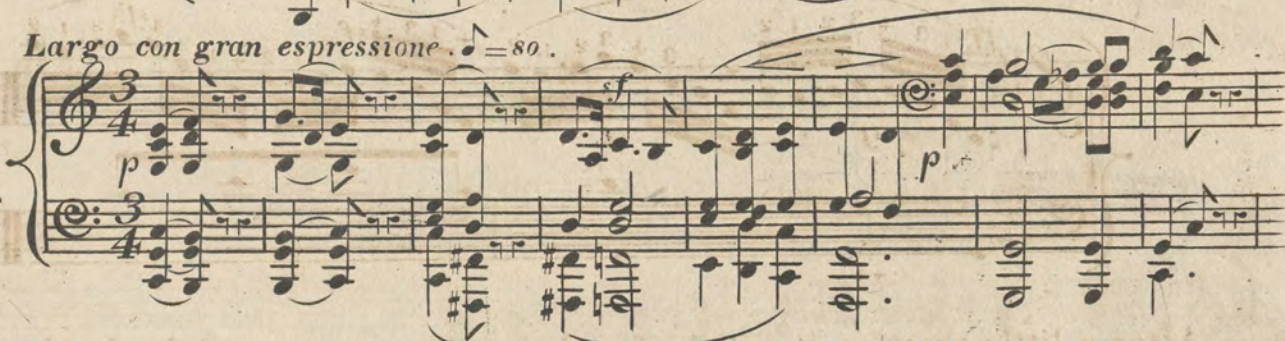
SONATA N^o 4. (Op. 7.) (published about 1798, by Artaria.)*Allegro molto e con brio.* ♩ = 116.1st
Movement.

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

The middle subject



with intense expression, but by no means dragging.

2nd
Movement.*Largo con gran espressione.* ♩ = 80.

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

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

The last four bars strictly in time.

Allegro. ♩ = 72.3rd Movement.

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

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

4th Movement.

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

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

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

In the following passage:

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

SONATA N^o 5. (Op. 10. N^o 1.)Allegro molto e con brio. $\text{♩} = 12$.These 3 Sonatas were published, in 1799
by Eder, at Vienna; (now by Haslinger)

1st Movement.

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

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

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

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

FINALE.

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

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

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

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

1st
Movement.

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

2nd
Movement.

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

3rd
Movement.

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

§ 16.

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

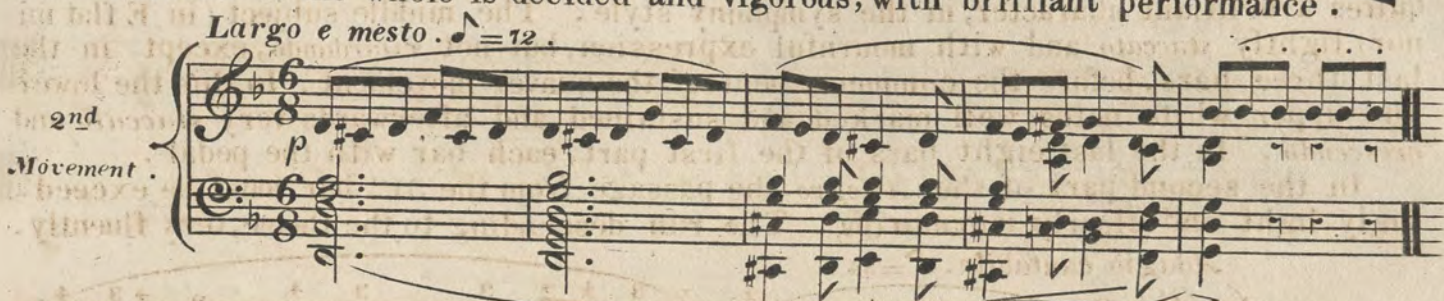
1st
Movement.

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

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



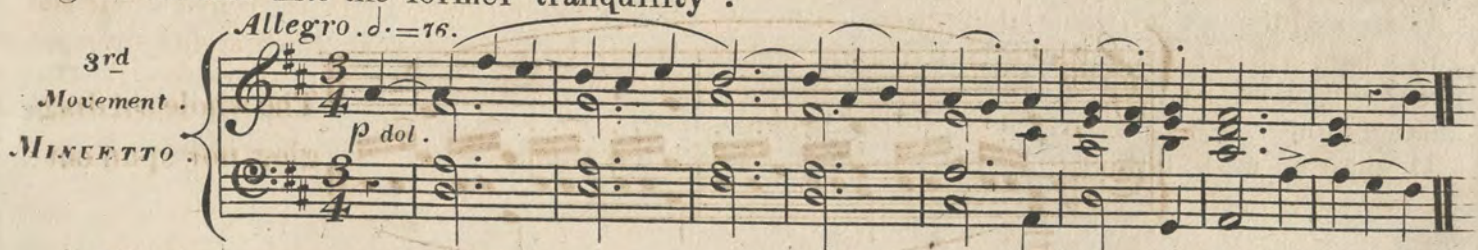
the little note is a long appoggiatura and must therefore be played as a quaver. The character of the whole is decided and vigorous, with brilliant performance.



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

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

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



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



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

SONATA N^o 8. (Sonate pathétique Op:13.)

(published by Eder, in 1799.)

1st Movement.

Grave. ♩ = 92.

Allegro molto e con brio. ♩ = 144.

cresc.

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

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

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

2nd Movement.

Adagio cantabile. ♩ = 54.

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

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

3rd Movement.

Rondo.

Allegro. ♩ = 96.

The whole not dragging nor spun out.

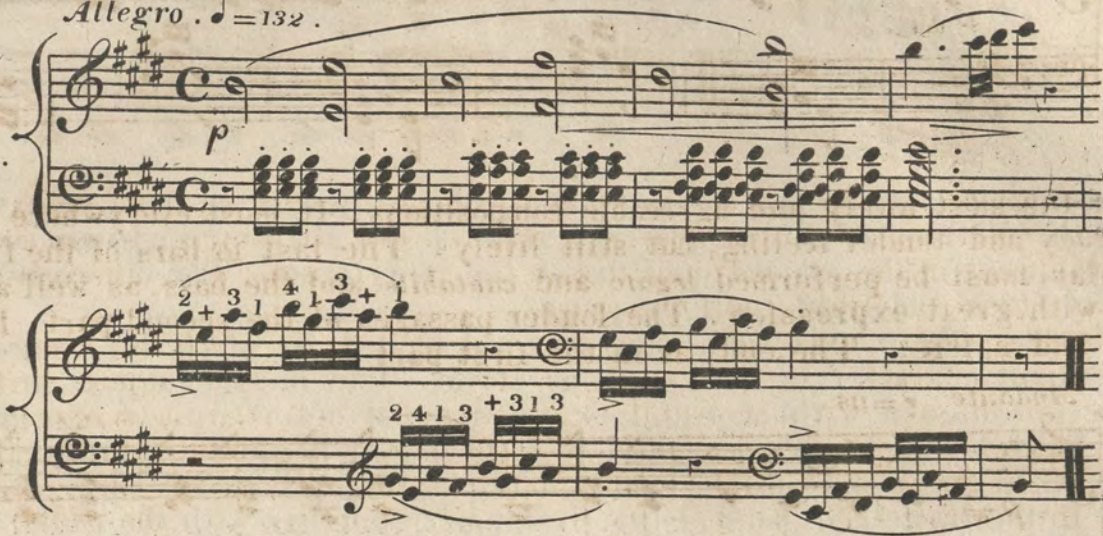
Very lively and with pathetic expression, but not impetuous. The middle subject (in A flat) soft, *legato* and intelligible. The conclusion fiery. This Sonata is easier to study, than the former ones, and has therefore always been highly esteemed.

§ 18.

SONATA N^o 9. (Op: 14, N^o 1.) published at Vienna, in 1799, by Mollo. (now Haslinger.)

Allegro. ♩ = 132.

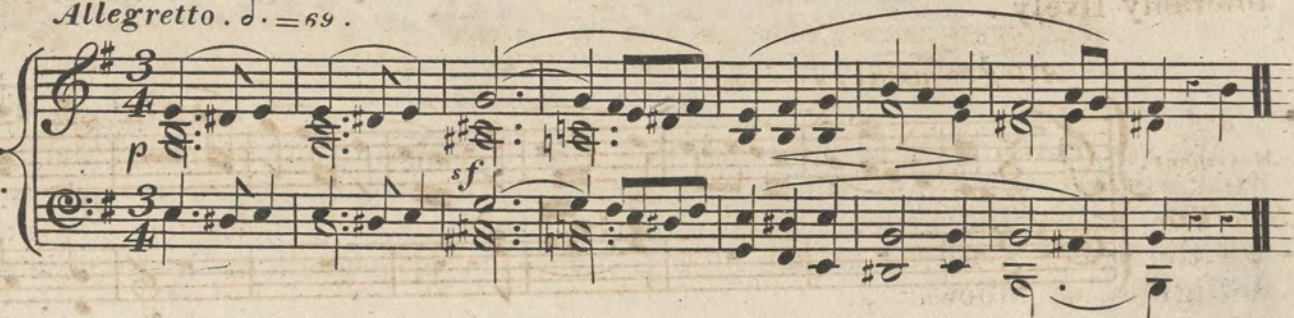
1st
Movement.



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

Allegretto. ♩ = 69.

2nd
Movement.



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

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

Allegro comodo.

3rd
Movement.

Rondo.



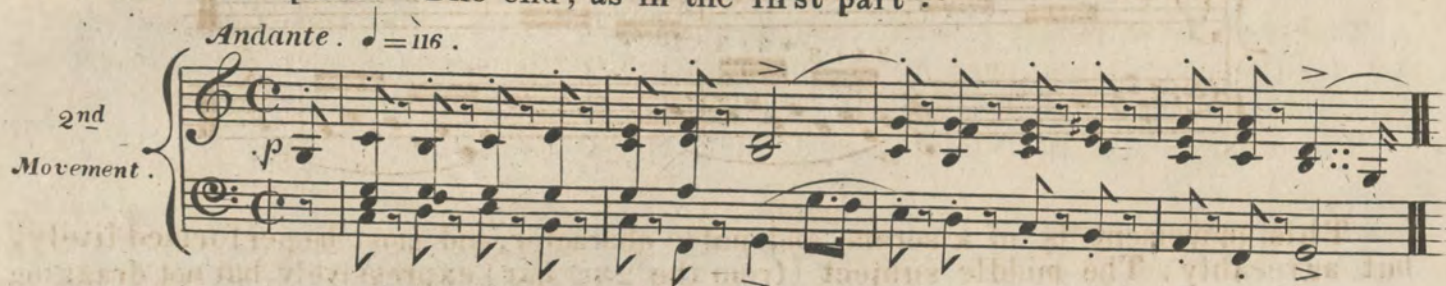
Very gay and lively, but with a certain playful facility. The middle subject (in G) very brilliant and energetic, the upper notes in the right hand being also well marked.

§ 19.
SONATA N^o 10. (Op 14, N^o 2.)
Allegro. ♩ = 80.

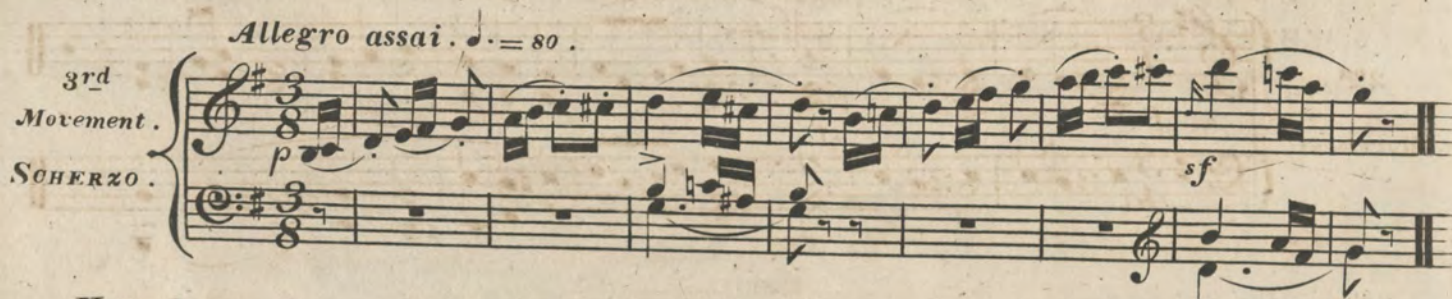
45



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



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



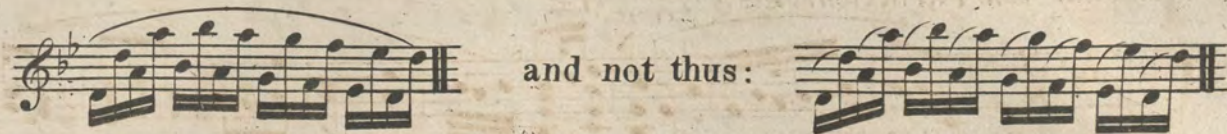
Very humorous and serenely gay, and therefore to be played lively and fluently.

§ 20.
SONATA N^o II. (Op: 22.) published at Leipzig, about 1802, by Kühnel.
1st Movement. Allegro con brio. ♩ = 16.



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

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



Adagio con molto espressione .♩ = 100 .

2nd Movement .

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

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

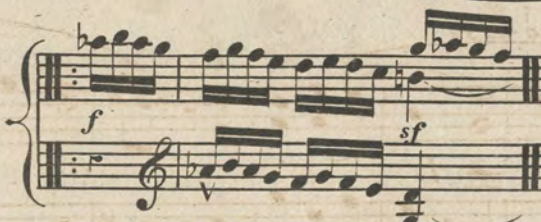
3rd Movement .

MINUETTO .

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

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

In the following passage of the second part



the notes marked *v* very

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

Allegretto .♩ = 69 .

4th Movement .

Rondo .

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

SONATA N^o 12. (Op: 26.) (published at Leipzig, in 1802, by Kühnel.)

Andante con Variazioni. ♩ = 76.

1st Movement.

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

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

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

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

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

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

2nd Movement.

SCHERZO.

Allegro molto. ♩ = 92.

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

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

3rd Movement.

Marcia funebre

sulla morte d'un eroe. ♩ = 72.

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

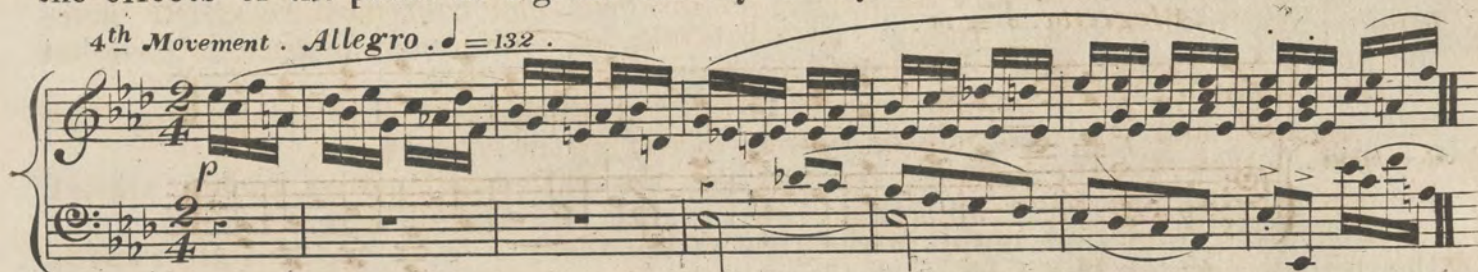
a certain earnest grandeur, which is expressed not only by the slow time, but also by a heavy pressure of the chords in the strictest *tenuto*, by which the fulness of the same is produced in every degree of *piano* and *forte*. The shake in the bass, in the 23rd bar, must especially be given with power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

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



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

4th Movement. *Allegro*. ♩ = 132.



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

The two quavers  in the bass, in the 6th bar, must be marked with a certain degree of emphasis. Similarly, wherever they occur either as a perfect or as an imperfect cadence — as in the 12th 20th 28th 30th 32nd & 34th bars &c. In Beethoven's works we often find that he grounds the structure of his pieces on single and apparently unimportant notes, and by bringing out these notes in the performance, as he himself was accustomed to do, we shall impart the true unity and colouring to the whole.

§ 22.

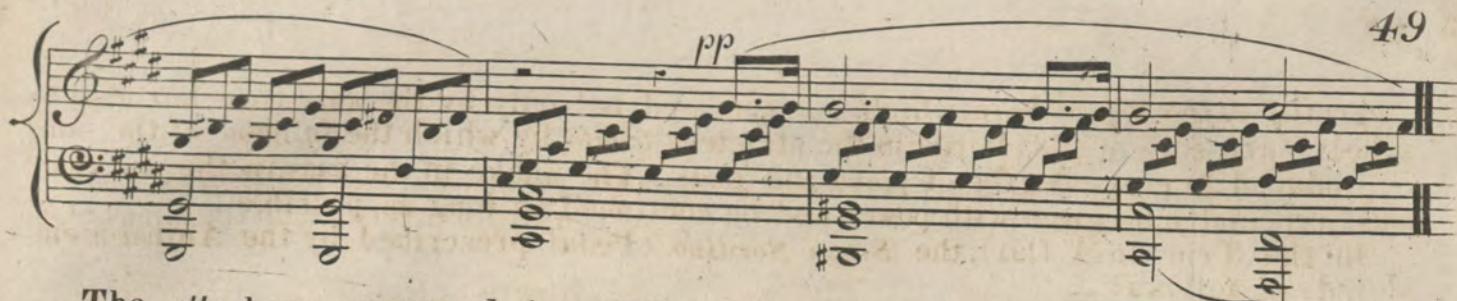
SONATA N^o 13. (Sonata quasi fantasia Op: 27, N^o 1.) published at Vienna, in 1802, by Cappi.

Adagio. ♩ = 54.



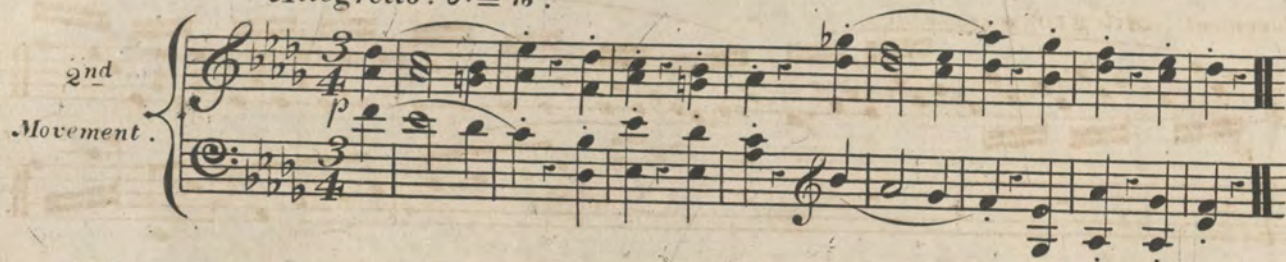
* As is known, many composers, for the sake of brevity, employ the sign $\oplus$ instead of *Ped.* when it is to be used, and * when it is to be relinquished. The above way, however, is better, as being more precise.

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



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

Allegretto. ♩ = 16.



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

Presto agitato. ♩ = 80.



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

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

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

§ 23.

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

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

Andante. $\text{♩} = 66$.

Allegro. $\text{♩} = 104$.

Allegro molto vivace. $\text{♩} = 112$.

Adagio con espressione. $\text{♩} = 66$.

Allegro vivace. $\text{♩} = 132$.

N^o 1. N^o 2. N^o 3. N^o 4. N^o 5. FINALE.

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

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

The 2nd movement quick and brilliant.

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

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

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

§ 24.

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

Allegro. $\text{♩} = 72$.

1st Movement.

6797

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

Andante. ♩ = 84.

2nd Movement.

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

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

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

Allegro vivace. ♩ = 96.

3rd Movement.

SCHERZO.

Lively and very humorous. The two quavers, in the 5th bar &c, smartly played without being connected with the following crotchet. In the Trio, the bass *legato* and equal. In the right hand, each *F* sharp marked.

Allegro ma non troppo. ♩ = 88.

4th Movement.

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

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

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

SONATA N^o 16. Op. 29, N^o 1. (All 3 Sonatas pub^d at Zurich, in 1803 by Nägeli.)*Allegro vivace.* $\text{♩} = 12$.

1st
Movement

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

Adagio grazioso. $\text{♩} = 116$.

2nd
Movement

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

Allegretto. $\text{♩} = 96$.

3rd
Movement.
Rondo.

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

The figure in the bass



must be played *pianissimo*

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

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

Allegretto . ♩ = 16 .



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

The passing shakes are played thus:



as the bass note must come out smartly after the two small notes.

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

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

§ 27.
SONATA N^o 18. Op: 29, N^o 3.
Allegro. ♩ = 144.

55

1st Movement.

p *cresc* *a tempo*

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

In the following passage,
in the second part,

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

2nd Movement.

Allegretto vivace. ♩ = 80.

SOHERZO.

p *sf* *p* *sf* *p*

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

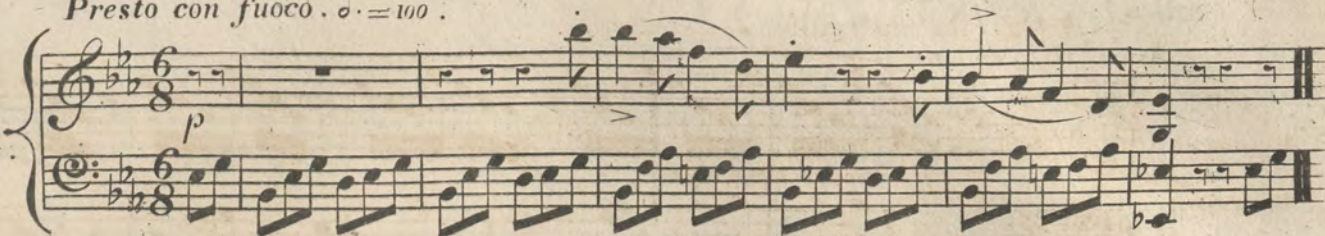
3rd Movement.

Moderato e grazioso. ♩ = 88.

MINUETTO.

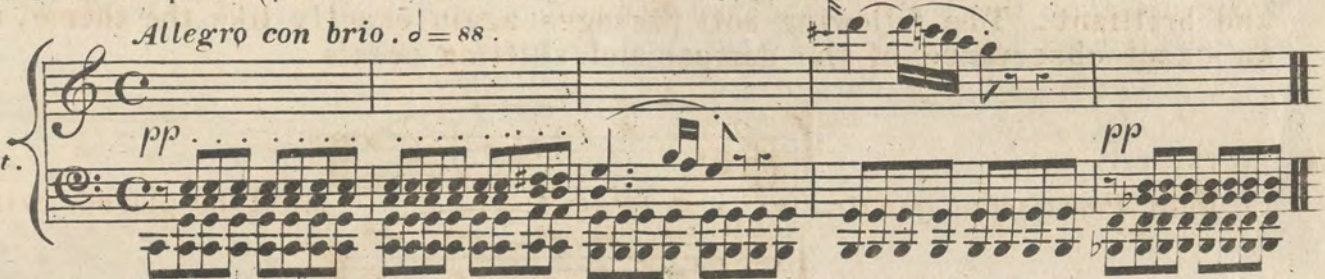
p

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

*Presto con fuoco. ♩ = 100.*4th
Movement.

This Finale must be performed with the greatest vivacity, lightness, power and bravura, and produce nearly the effect of a hunting piece. When played in the proper time, it is considerably difficult, but, in every respect, of certain and satisfactory effect. In studying the passages properly, the style of performance (which is everywhere indicated) must not be overlooked.

§ 28.

SONATA N^o 19. Op: 53. (published in 1805 at the Industrie Compt: in Vienna, now Haslinger.)*Allegro con brio. ♩ = 88.*1st
Movement.

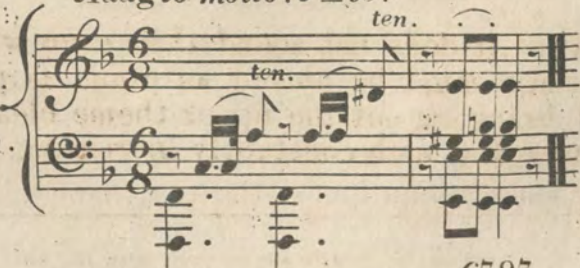
A grand and brilliant Sonata, full of fire and animation, and calculated for a sparkling and well-accented performance.

The opening, light and softly *staccato* up to *crescendo* and *forte*. The 12th bar *ritardando*. After the pause, again light and *pp* (not *legato*). From the 23rd bar, *legato* and impassioned. The modulation into E major, *staccato* and *ritardando*. The middle subject (in E major) calmly *legato* and choral-like, but not dragging. Its *Variation* in the same manner. The following passages, brilliant and harmonious, with the employment of the pedal. The conclusion, light and soft.

In the second part, the triplet-passage very energetic, lively and *legato*. The long *crescendo* leading to the principal theme, with great and well dispersed increase of tone up to *ff*. The concluding passage must be played with the greatest ardour, and with the following fingering: —



In the left hand, the 4th finger must quickly pass from the last semiquaver to the little note, which, after some practice, can be very well accomplished. The runs after the pauses, in small notes, as *presto* as possible. The last 8 bars rather *più mosso*.

*Adagio molto. ♩ = 56.*2nd Movement.
INTRODUZIONE.

This is only the Introduction to the Finale, and must be played in a calm, earnest and expressive style, but not dragging.

Allegretto moderato . ♩ = 88 .

3rd
Movement .
Rondo .

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

The *Prestissimo*-finale.

must be played with the

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

The following passage.

must be played by gli-

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

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

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

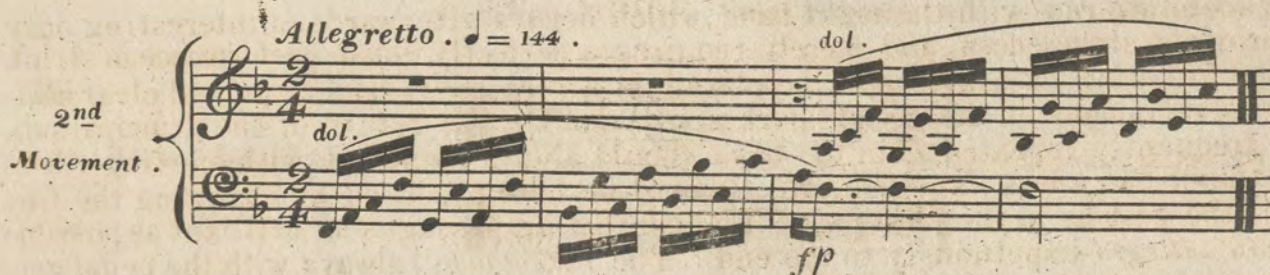
* The indication *senza sordino* was only continued as long as the pedal was pressed with the knee.

SONATA N^o 20 .. (51st Sonata *) Vienna, at the Industrie Compt: 1806. Now Haslinger.

In tempo di Menuetto. ♩ = 108.



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



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

§ 30.

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



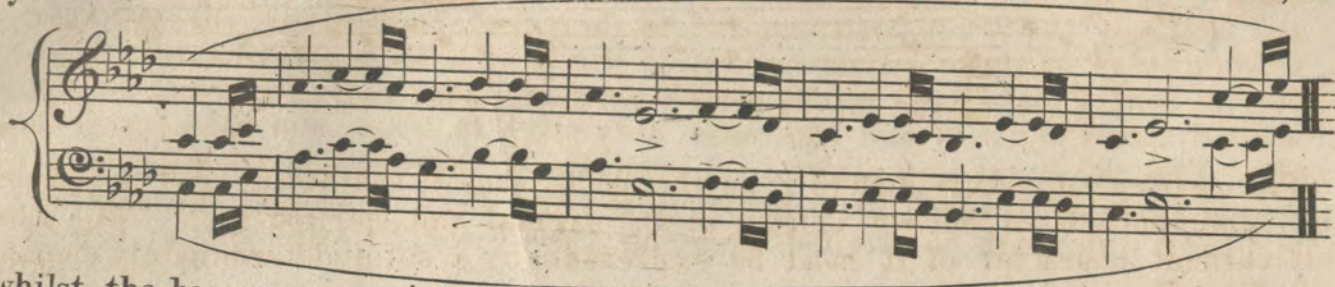
Beethoven himself considered this as his greatest Sonata, up to the period when he had composed his Op: 106, and certainly it is even now to be regarded as the most complete development of a powerful and colossal idea.

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

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

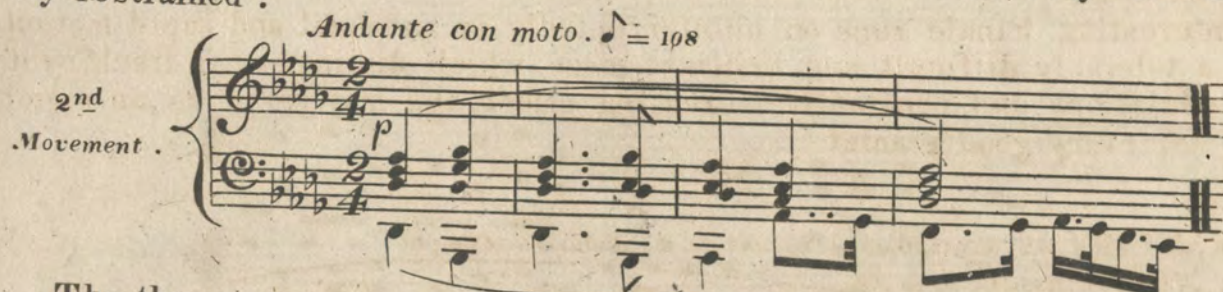
The observance of the exact time is, with but few expressed exceptions, an essential condition; and in all concurring, energetic passages, (as in bars 14, 17, 20 &c,) the co-operation of the pedal must not be neglected.

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



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

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

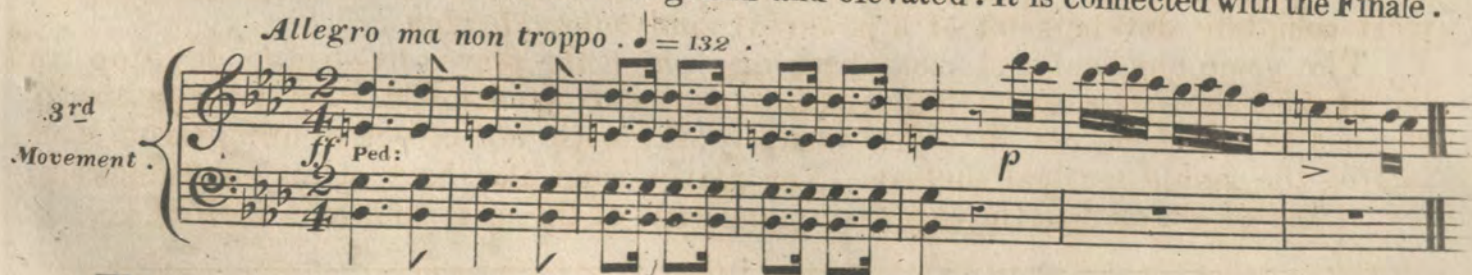


The theme very *piano* and *legato*, strict and decided in time, and the quicker notes smartly marked. The 1st Variation in the like steady pace as the theme, but with more tone. The right hand must quit each chord and each note *the very moment* that the bass comes in, which latter, however, is played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

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

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

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



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

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

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

§ 31.

SONATA N^o 22. Op. 78. (published about 1810, by Breitkopf & Härtel)

Adagio cantabile. $\text{♩} = 72$.

1st
Movement.

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

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

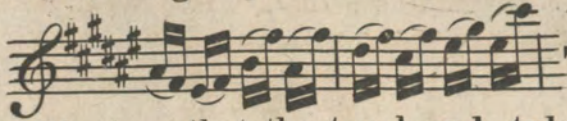
The first movement is calm, artless, tender and innocent, and must be performed with the most *cantabile* expression. The passages must neither be played in a brilliant nor excited manner, as the effect must here lie in the beauty of the tone and in the equality of the touch. The triplets of the middle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

Allegro assai. $\text{♩} = 132$.

2nd
Movement.

* He was not very communicative on this subject, except occasionally when in a confiding humour. For instance, the idea for the *Adagio* in E, in his Violin Quartett, Op. 59, N^o 2, occurred to him one evening as he for some time contemplated the starry heavens and thought upon the harmony of the spheres. In his 7th Symphony, in A, (as also for the *Battle of Vittoria*) he was incited by the events of the years 1813 & 1814. But he knew that music is not always so freely felt by the hearers, when a definitely expressed object has already fettered their imagination.

This Finale is rather difficult, because sometimes inconvenient. The character of it is humorous, merry and facetious. The little groups of semiquavers must be played quick, almost like appoggiaturas:



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

§ 32.

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

Adagio $\text{♩} = 63$.

Allegro $\text{♩} = 112$.

1st Movement.

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



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

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

Vivacissimamente. $\text{♩} = 108$.

Andante espressivo. $\text{♩} = 72$.

2nd Movement.

(*L'absence.*)
Absence.

3rd Movement.

(*Le retour*)
The return.

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

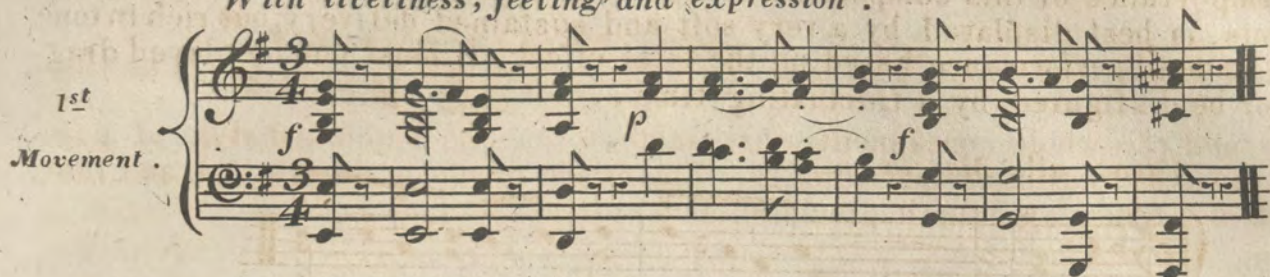
Moreover, this Sonata, when properly played, may, and indeed should, interest even those who are willing to enjoy it as pure music, without regard to the titles.*

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

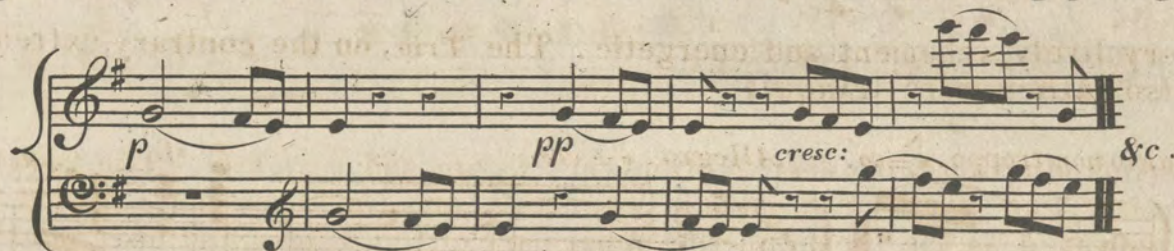
§ 33.

SONATA N^o 24. Op: 90. (about 1817, by Haslinger)

With liveliness, feeling and expression.



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



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

Moderato. ♩ = 88.



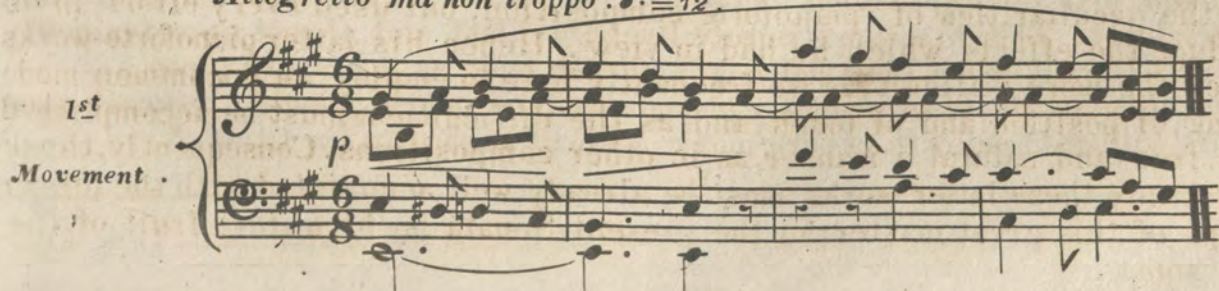
The utmost sweetness and feeling is here required, which can be produced by a delicate touch, fine *cantabile*, and a light performance of the quicker notes. As the theme is frequently repeated, the player must each time endeavour to deliver it with a different gradation of tone, but always with delicacy.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

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

§ 34.

SONATA N^o 25. Op: 101. (about 1819 by Haslinger.)

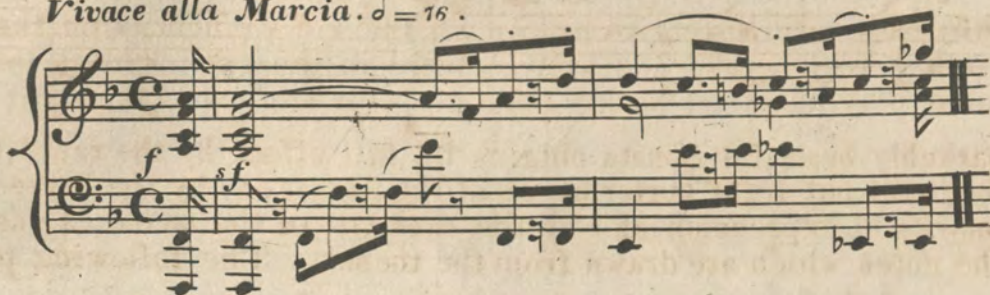
Allegretto ma non troppo. ♩ = 72.



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

Vivace alla Marcia. $\text{♩} = 16$.

2nd
Movement.

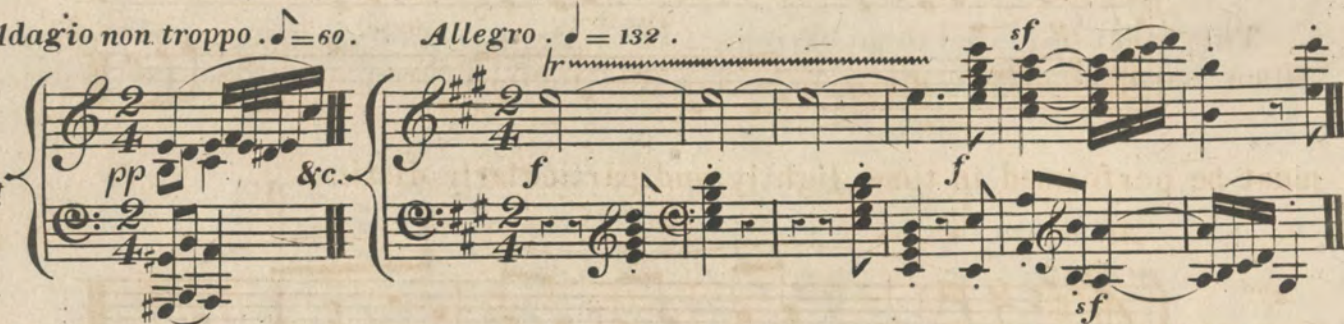


Very lively, vehement and energetic. The *Trio*, on the contrary, extremely soft, and also rather more tranquil.

Adagio non troppo. $\text{♩} = 60$.

Allegro. $\text{♩} = 132$.

3rd
Movement.



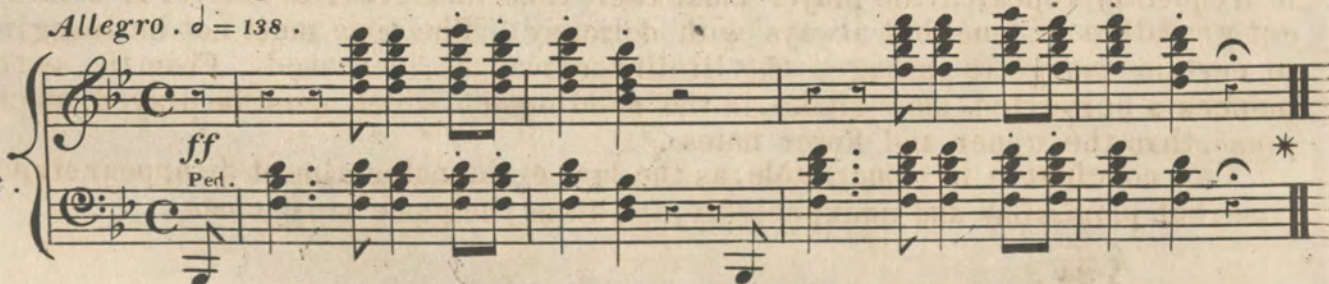
The *Adagio* very *legato* and with intense feeling; always with the shifting pedal, and often also with the damper pedal. The *Allegro* quick and resolute. In the second part the theme is fugued. As we shall treat of the performance of fugues in a subsequent chapter, we must refer to it for all that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

§ 35.

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

Allegro. $\text{♩} = 138$.

1st
Movement.



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

He, therefore who has thoroughly understood and acted upon our previous directions, will require but few remarks in reference to this work, as the numerous marks of expression given by the author himself, will be amply sufficient to guide him.

The chief difficulty lies in the unusually quick and impetuous time prescribed by the author; also in the performance of the melodious passages, which are in many parts, and require to be given strictly *legato*; in the clear delivery of the roulades, extensions and skips; and, lastly, in the steadiness which the whole requires. All single difficulties are matter for attentive practice. The comprehension of the entire first movement, which is truly grand and written more in the symphony-style, develops itself by frequent playing, after having been properly studied in the right time.

2nd Movement . SCHERZO .

Assai vivace . $\text{♩} = 80$. *Presto* . $\text{♩} = 152$.

This must be played in an extremely fleet and humorous manner. The *Trio* (in B-flat minor) harmoniously *legato* and always with a judicious employment of the pedal.

3rd Movement .

Adagio sostenuto . $\text{♩} = 92$. *Una corda* .

With the most pensive expression, extremely *legato* and *cantabile*, but in strict time, except where the contrary is indicated.

In this *Adagio*, the player must call forth the whole art of performance, in order that the hearer may not become fatigued from its unusual length. And yet, in all these means, the highly tragic and melancholic character of the whole must be faithfully preserved. Still the excited and varied passages serve greatly to animate this wonderful composition, which depicts the feelings of the aged master, oppressed both in body and soul, who occasionally thinks of happier times.

4th Movement .

Largo .

However arbitrary this fantasia-like *Introduction* may appear in the division of the bar, it must nevertheless be strictly observed, and this can only be effected by counting, whilst studying it, either mentally or aloud, in very short notes, such as semiquavers.

In the following passage, in particular, we may easily fall into error :—



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



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

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



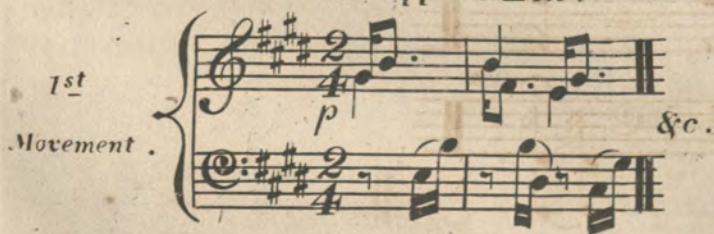
Here also we again refer to the last chapter of this work, on fugue playing, and only remark, in this place, that the present *Finale* is one of the most difficult pianoforte pieces, and can be most suitably studied by first practising it *slowly* and in small portions — line by line, and page by page.

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

§ 36.

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

Vivace non troppo. ♩ = 100.



Adagio espressivo. ♩ = 66.



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

Prestissimo $\sigma = 80$.

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

Andante molto cantabile. $\sigma = 63$.VAR: 3. Allegro vivace. $\sigma = 132$.

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

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

§ 37.

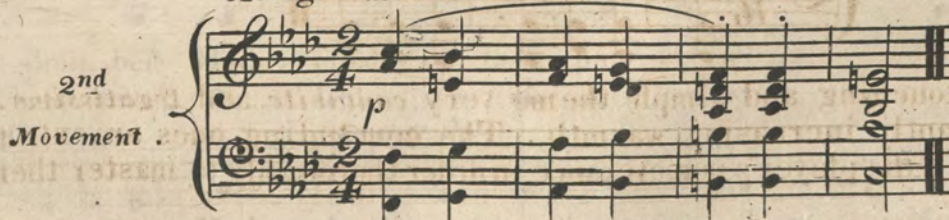
SONATA N^o 28. Op: 110. (about 1821, by Schlesinger.)Moderato cantabile con espressione. $\sigma = 16$.

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

In the 12th bar the fingering is as follows:

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

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

Allegro molto. $\sigma = 120$.

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



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



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

§ 38 .

*SONATA N^o 29. Op: 111. (about 1821, by Schlesinger . *)*



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



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

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

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

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

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

Sonatinas.

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

Fantasias, Rondos &c.

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



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

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

Andante grazioso con moto. ♩ = 92.



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

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

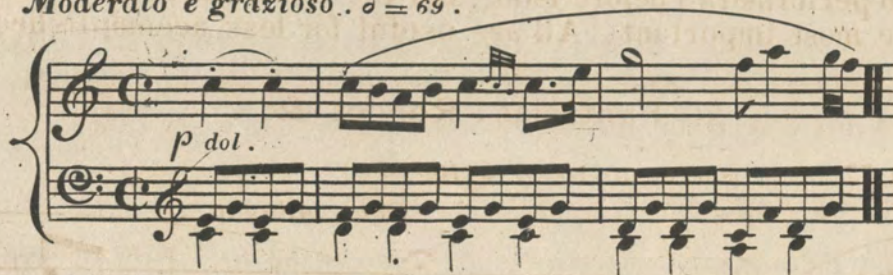
Andante cantabile. $\text{♩} = 108$.



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

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

Moderato e grazioso. $\text{♩} = 69$.



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

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

Alla Polacca. Vivace. $\text{♩} = 116$.



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

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

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

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

Shorter and easier, but not less interesting.

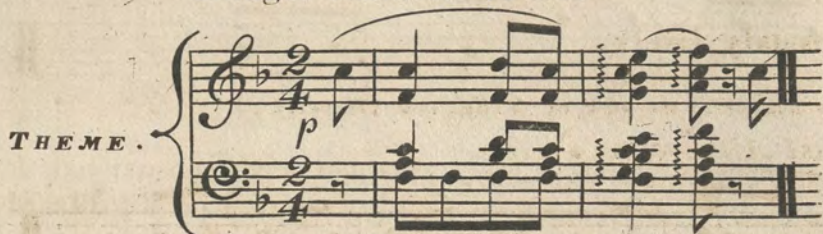
8. 3 *GRAND MARCHES* for two performers. Op:45. (*Industrie Compt*: about 1805.)

In a grand style, and particularly beautiful.

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

Nº 1. Op: 34. (about 1804, now by Haslinger .)

Adagio cantabile . $\text{♩} = 63$



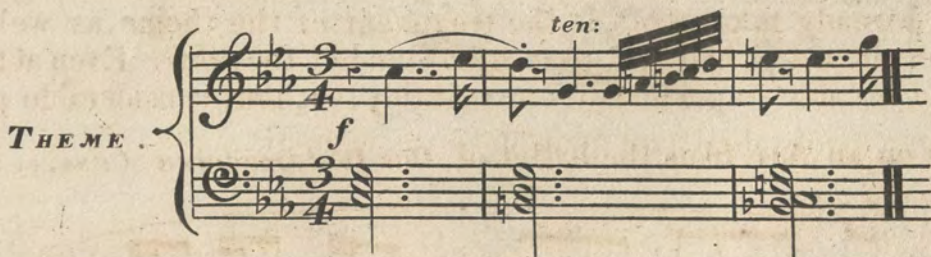
In this distinguished work, each Variation is in another key and species of time, and of a wholly different character. The metronomic indication of the time is given in the above mentioned edition. These Variations require a pliant, refined and feeling style of performance, and the character of each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

Nº 2. VARIATIONS. Op: 35. (about 1804, by Breitkopf & Härtel .)

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

Nº 3. 32 VARIATIONS. Op: 36. (about 1805, at the *Industrie Compt*: now Haslinger .)

Allegretto . $\text{♩} = 88$.



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

Nº 4. Op: 76. (about 1810, by Breitkopf & Härtel .)

71

Allegro risoluto . ♩ = 112 .



Animated and humorously lively .

Nº 5. (about 1800, without the number of the work, by Träg, now Diabelli .)

Andante quasi Allegretto . ♩ = 120 .



Pleasant, and easy of performance .

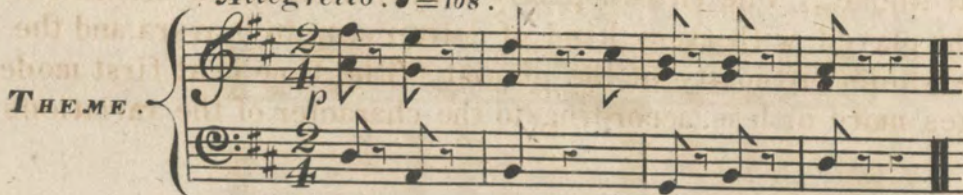
§ 42 .

Variations on known Airs .

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

Nº 1. 24 Variations on Righini's air "Vieni amore" (published at Mayence in 1794 - now by Diabelli.)

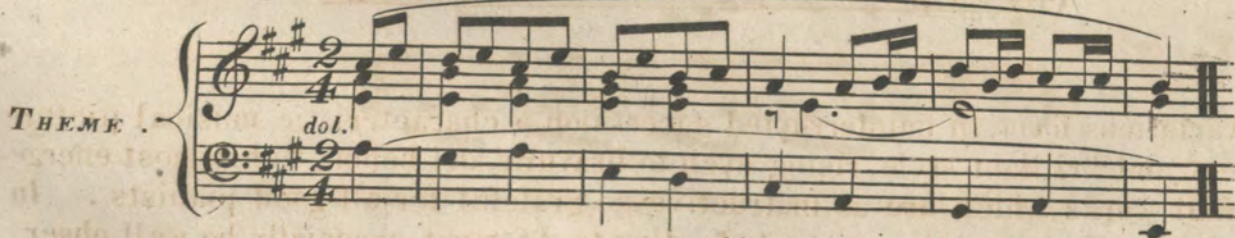
Allegretto . ♩ = 108 .



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

Nº 2. 12 Variations on an Air from the ballet of *Das Waldmädchen* (1794, by Artaria .)

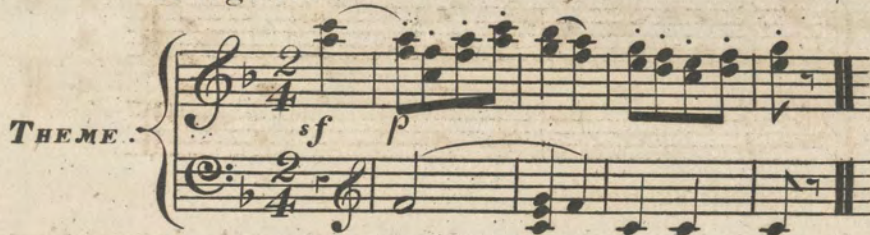
Allegretto . ♩ = 100 .



These have all the properties of the foregoing together with a more perfect development, especially of the interesting Finale, in lively 6/8 time .

N^o 3. 10 Variations on an Air from *Falstaff*, by *Salieri*. (1800, by *Artaria*.)*Andante con moto*. $\text{♩} = 80$.

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

N^o 4. 7 Variations on an Air from *Winter's* "Opferfest." (1800, by *Artaria*.)*Allegretto*.

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

N^o 5. 6 Variations on an Air from *Süssmayer's* "Soliman." (1800, by *Hoffmeister*.)*Andante quasi Allegretto*.

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

N^o 6. Variations on "Quant' e più bella," from the opera of *Molinara*. (1797, by *Träg*, now *Diabelli*)*Allegretto*.

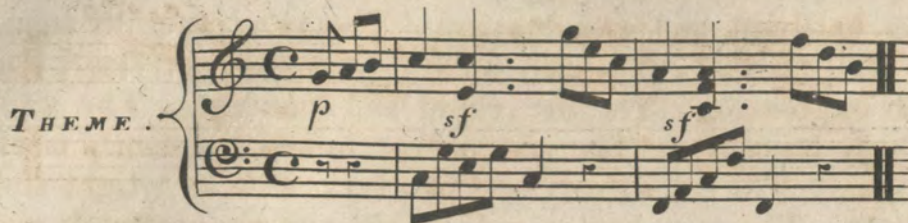
The solid simplicity of these Variations may still serve as a model.

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

73

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

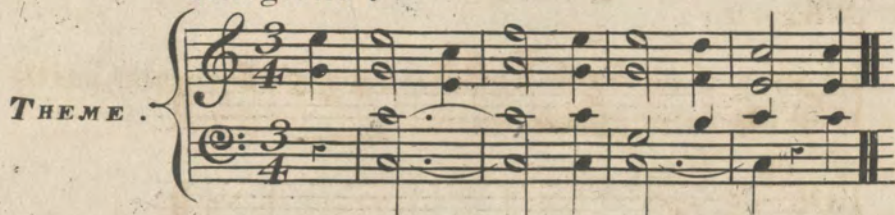
Allegretto.



The same, but much more brilliant.

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

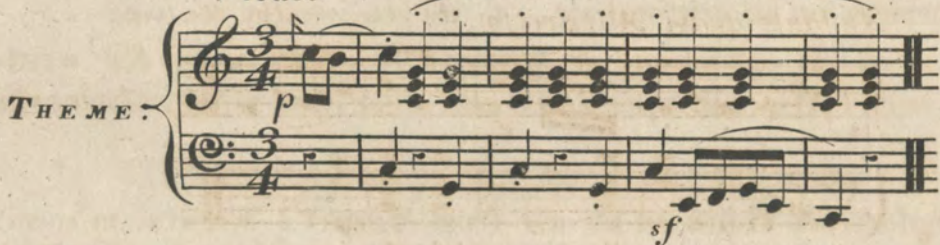
Allegretto.



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

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

Vivace



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

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

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

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

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

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

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

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

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

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

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

CHAPTER III.

ON THE PROPER PERFORMANCE OF ALL BEETHOVEN'S WORKS FOR THE PIANOFORTE WITH ACCOMPANIMENTS FOR OTHER INSTRUMENTS, OR FOR THE ORCHESTRA.

I

Sonatas for the Pianoforte and Violin . (10 in number)

§ 1.

SONATA N^o 1. Op: 12. N^o 1. (These three Sonatas were published about 1798, by Artaria .)

Allegro con brio . $\text{♩} = 88$.

First Movement.

The flow of this movement must be constantly energetic and decided . In the second part the quavers must be very *legato*, and *crescendo* in ascending . The following passages, formed from the opening bars of the theme, light and short . The triplet accompaniment in both hands, very soft, *legato*, but clear and intelligible . The whole very lively, gay and brilliant .

Andante con moto . $\text{♩} = 108$.

2nd Movement.

The theme moderately slow, and the beautiful melody well expressed . The 1st Variation with feeling, but not slower . The 2nd Variation light, *piano*, the bass smartly detached, and all in strict accordance with the brilliant Violin variation . In the 3rd Variation, every other bar *ff* and with the pedal: the whole dazzling and heavy . The 4th Variation soft and tranquil, the bass significant .

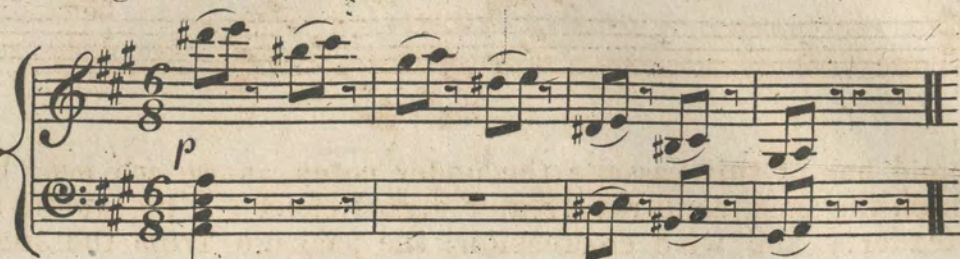
Allegro . $\text{♩} = 112$.

3rd Movement.

RONDO .

In this merry theme, the peculiarity lies in the *rfz* of every second bar, which must be particularly marked and humorous . The whole Rondo, which must be played in a very lively and brilliant manner, remains true to this sportive character . The middle subject, however, (in F major,) must be performed softly *cantabile*, and with tranquillity .

§ 2.

SONATA N^o 2. Op:12. N^o 2.*Allegro vivace*. ♩ = 108.1st Movement.

The whole movement must be played in a quick, gay and light manner. The concluding melody of the first part, however, is earnest and measured; but still it must be performed in time.

Andante più tosto Allegretto. ♩ = 762nd Movement.

Rather plaintive, (not spun out,) but with great expression.

Allegretto piacevole. ♩ = 663rd Movement.

In lively time, but with pleasing tranquillity and gentle humour.

§ 3.

SONATA N^o 3. Op:12. N^o 3.*Allegro*. ♩ = 116.1st Movement.

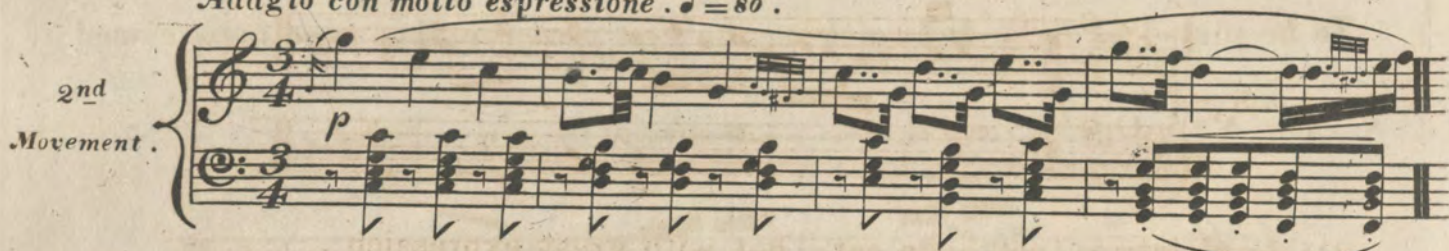
This Sonata is considerably more majestic than the two preceding, and written in a noble, brilliant, and also more difficult style. The time is a moderate *Allegro*, as many passages occur which are in notes of shorter duration, and which must be performed very fluently and with bravura.



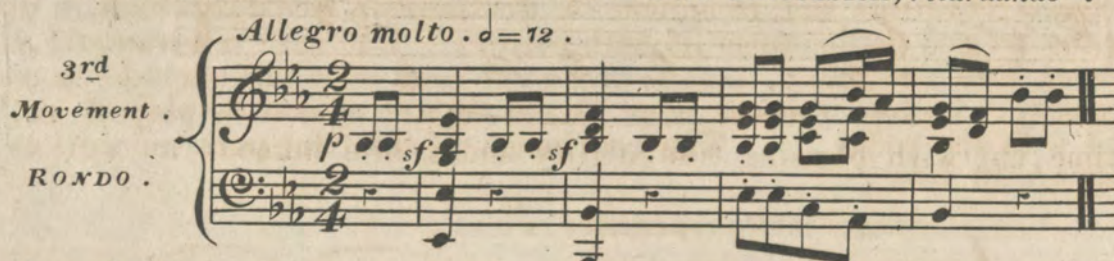
In the second bar of this passage, the under notes, as we see, must be particularly marked, by which the bass acquires greater significance. The middle subject (from the 37th bar) tenderly and with expression: the passage from the 50th to the 57th bar, lively and very *staccato*. The following soft six bars tranquil and humorous, and each of the three parts with a clear expression. The conclusion of the first part, quick and energetic, with the pedal.

In the second part, the eight bars (in C sharp major) before the re-entry of the principal theme must be performed with great tranquillity, *legatissimo*, extremely soft and with due expression, as well as with the proper employment of the pedal. All the rest as in the first part.

Adagio con molto espressione. ♩ = 80.



The melody with as great expression as possible, which must be produced by a fine touch and tone. The left hand must sustain the quaver chords strictly according to their duration. The bass accompaniment (from the 9th bar) extremely light and short. From the 23rd to the 38th bar, all *legatissimo* and with the expression answering to the melody of the Violin part. (The 37th and 38th bars with the pedal.) In the following theme, the pedal must always be used at each crotchet of the bar. The conclusion, *ritardando*:



Very lively, and with all the fire of an energetic, decided and brilliant performance.

§ 4.

SONATA N^o 4. Op: 23. (published in 1802 by Mollo, now Haslinger.)

Presto. ♩ = 132.



Extremely quick and by no means protracted. Although this movement is of an earnest character, it must be played rather lightly than impassioned, as the interest lies in the rapid flow of the music.

Andante scherzoso, più Allegretto. ♩ = 92.

2nd Movement.

A serene and lovely movement; to be performed with humour and delicacy. The time always lively. The fugued passage well marked. The last 12 bars of the first part very soft, but not spun out.

Allegro molto. ♩ = 138.

3rd Movement.

To be played as light and quick as the first movement, but more impassioned.

§ 5.

SONATA N^o 5. Op: 24. (1802 by Mollo, now Haslinger.)

Allegro. ♩ = 66.

1st Movement.

One of the most beautiful and melodious of Beethoven's Sonatas, which, in every sense, calls for the refined performance of both players. The time is a tranquil *Allegro*; which, however, here and there, (as in the 26th & 27th bars) does not exclude a more animated movement. In like manner bars 38 and 39 are also to be played rather more lively and with the pedal. — The conclusion of the first part, as well as all brilliant passages, with fire.

Adagio molto espressivo. ♩ = 84.

2nd Movement.

Wherever this form of accompaniment occurs, either in the bass or in both hands, the pedal must be employed anew at each change of chord.

The following passage
(from the 30th bar)

must be performed with extreme delicacy, the embellishments light and equal, and the whole in time.

A holy calm pervades this *Adagio*, which must be characterized by the most delicate touch and harmonious effect.

Allegro molto. $\text{♩} = 80$.

3rd
Movement.

SCHERZO.

With the merriest humour. In the Trio the *crescendo* must be accurately marked, and the *forte* augmented by the pedal. All very lively.

Allegro ma non troppo. $\text{♩} = 76$.

4th
Movement.

RONDO.

Of the like melodious character as the first movement. The triplet middle-subject (in D minor) must be played in a lively, marked manner; many of the passages likewise demand a fiery and brilliant performance.

§ 6.

SONATA N^o 6. Op: 30. N^o 1. (published in 1803, at the *Industrie Compt*: now *Haslinger*.)

Allegro. $\text{♩} = 144$.

1st
Movement.

Of a tranquil, gently earnest character: more intelligible, than sentimental. The triplet passage (from the 40th bar) must be played very lightly *staccato*, and in strict time.

80

Adagio. $\text{♩} = 72$.

Viol: *sf* *p* *sf* *p*

2nd Movement.

The demisemiquavers in the accompaniment, smartly and decided. The whole very *cantabile* and with expression. The embellishment in the 50th bar, very light, delicate, in time, and slightly *smorzando*. The character of this movement is gentle, almost like a ballad.

Allegretto. $\text{♩} = 84$.

Viol: *p*

3rd Movement.

Alla breve, a tolerably quick *Allegro*, but not precipitately.

The first Variation brilliantly marked. The 2nd Variation softly *legato*. The 3rd Variation very energetic and the bass with bravura, but not *legato*. The 4th Variation resolutely. The 5th Variation tranquil, measured and antiquated.

The *Finale* tolerably lively ($\text{♩} = 88$) and gay.

§ 7.

SONATA N^o 7. Op. 30. N^o 2.

Allegro assai $\text{♩} = 112$.

1st Movement.

One of the most lively, merry and brilliant of Beethoven's Sonatas, when it is played with the requisite fire and humour. In particular, the last twelve bars of the first part, and the ten following of the second part, must be performed in a rushing and excited manner.

Tempo di Minuetto.

2nd Movement.

To be played throughout with artless grace and tender feeling, but not draggingly. The *sf* in the bass notes (from the 51st bar) must be very strikingly marked; so that the second crotchet of the bar is powerfully detached, whilst all the rest remains *piano*.

Allegro vivace. ♩ = 16.

3rd
Movement.

The right hand extremely light and not *legato*, whilst the left gives out the octaves *piano*, but like a bell.

This Finale surpasses the first movement in liveliness, humour, and brilliancy.

The loud passages, in particular, must be played with humorous mirth and be suitably augmented by the pedal.

§ 8.

SONATA N^o 8. Op. 30. N^o 3.

Allegro con brio. ♩ = 144.

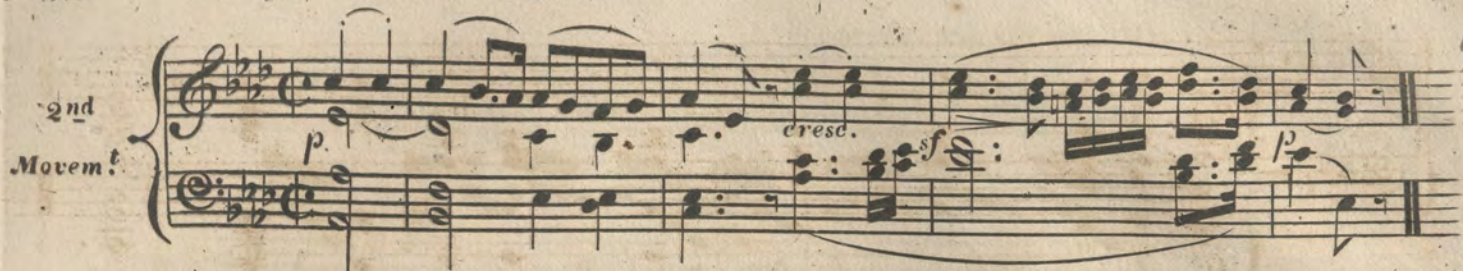
1st
Movem^t.

This Sonata also ranks as one of his greatest, and must be conceived by the player with all that earnestness of which it so largely partakes. The calm but significant opening rises to the full power in the 23rd bar, when the march-like middle subject, in E flat, enters *pianissimo*, in which the quavers must be played as *staccato* as possible, but afterwards, at the entry of the bass and at the ascent of the melody, *crescendo*.

In the subsequent passage, the following fingering must be employed.

At the end of the piece (in the last 19 bars) the octaves must be played extremely *legato* and *crescendo*; the entire passage must continue to swell; and finally, the last 10 bars, with all power and with the pedal, impetuously terminate the whole.

The character of this piece is military, and the time must not be taken too quick; for the movement must be always noble and heroic, and the passages are calculated for bravura and brilliant clearness.

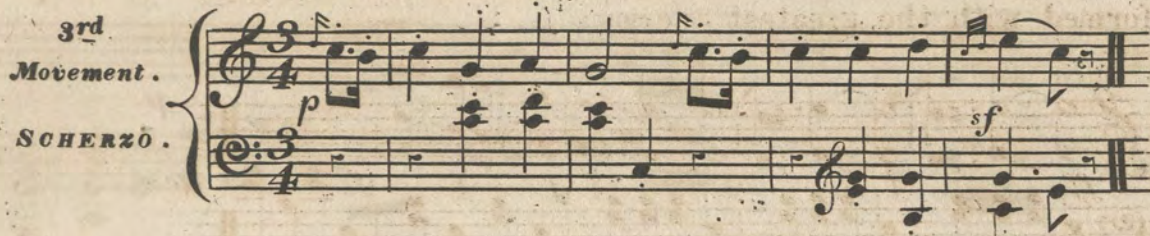


As the time is *alla breve*, this *Adagio* must be performed as a moderate *Andante*, but with all that feeling expression, to which so noble and beautiful a melody must inevitably inspire every good player.

The semiquavers (from the 33rd bar) must be very delicately and clearly detached, and each *cresc.* carefully brought out. The entry into the theme (from the 49th bar) must be performed with great care, very *legato*, and rather *ritardando*. The runs commencing at the 60th bar must be given with the greatest lightness and clearness, but *legato* and *pianissimo* at the beginning, (and yet not draggingly,) whilst the Violin performs the theme.

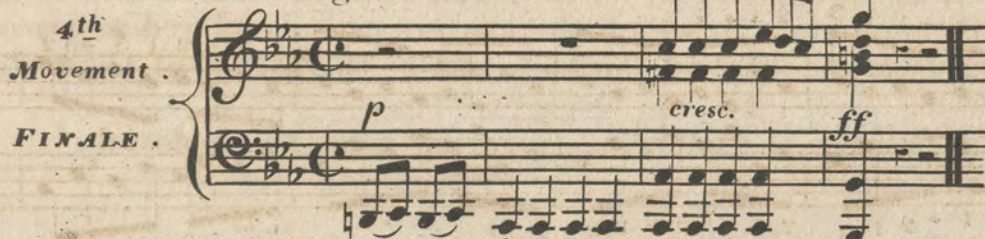
The conclusion must be delivered softly and *leggierissimamente*.

Allegro. $\text{♩} = 16$.



Lively, very humorous and gaily playful. In the Trio, the right hand *legato*, and the bass rendered with emphasis, as it proceeds in canon with the violin.

Allegro. $\text{♩} = 132$.



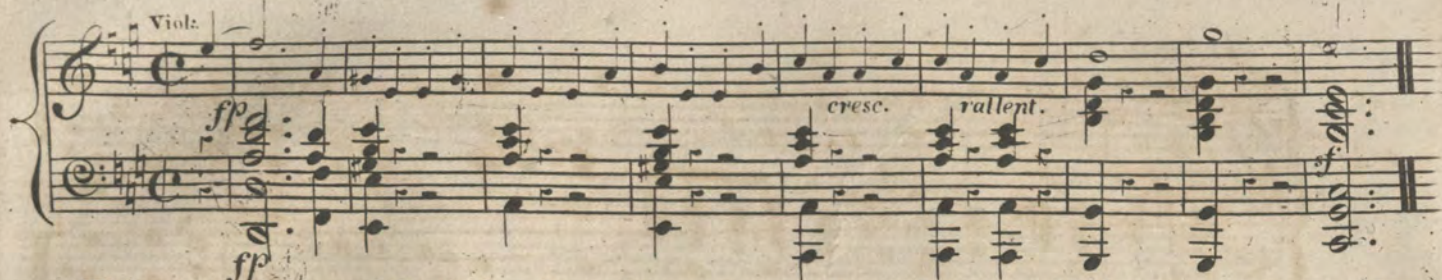
The wild, impetuously excited humour which characterizes this piece, must display itself, in the quick *alla breve* time, by a corresponding energetically resolute performance. The middle subject, however, (from the 40th bar,) must be played very lightly, and *staccato* in both hands. The *Presto-finale* as impetuously as possible.

§ 9.

SONATA N^o 9. Op: 47. (published in 1805, at Bonn, by Simrock.)

Adagio sostenuto. $\text{♩} = 72$.





This especially celebrated, colossal Sonata is the only one which can surpass the preceding in grandeur, being extremely brilliant and of considerable difficulty for both instruments, and written in a concerto-like, highly effective style.*

In respect to the passages, this Sonata can scarcely be called difficult for the pianist, for (with one exception) all lies very conveniently under the hand. But the force and the preservation of the turbulent, wildly excited character of the same, demand a considerable degree of Virtuosity, if it is to be well played.

The introduction (*Adagio*) must be performed with majesty and expression. The theme of the *Presto* very marked, and the passage from the second pause, extremely quick and loud, with the pedal. From thence the turbulent motion begins, which proceeds clearly and at first lightly, but continues to increase until the calm and melodious middle subject, which is played in time, and, from the 8 bars before the pause, *ritardando*. Then the former motion is resumed, and the following passage, in particular, is performed with the greatest energy: —



In the second part, the succeeding passage must be well practised: —



as it requires to be played very loud, as well as with rapidity, clearness and brilliancy. Towards the end of the piece the effect must be constantly increased.

* Beethoven wrote it, in the year 1804, for a North American, of the name of *Bridgetower*, who was at that time at Vienna and distinguished himself on the Violin by a bold and extravagant style of playing. Hence it was here called for a long time the "pritsch-tauerische (*Bridgetower*) Sonata" although in print, it has been dedicated to *Kreutzer*. — The three foregoing Sonatas are dedicated to the Emperor Alexander, of Russia.

Andante ♩ = 88 .

2nd Movem!

All that can possibly contribute to a highly melodious and expressive (but not dragging) performance, must be employed, in order that the beautiful theme may be delivered in a corresponding manner. The chain of shakes in the second part must be strictly connected, *crescendo*, and played clearly with the 2nd and 3rd finger, (by which means the thumb falls on the second small note) . .

The 1st Variation rather more lively, well marked, and the triplets in both hands *staccato* .

The 2nd Variation must be detached very lightly and *piano*, and follow all the modifications of tone of the Violin .

The 3rd Variation extremely *legato*, and with earnest expression; but lively, otherwise it would appear spun out .

The 4th Variation in the time of the theme, with the most tender delicacy, and the embellishments light and rounded .

The pedal being very essential must be carefully attended to .

Presto ♩ = 88 .

3rd Movem!

Very quick, and as brilliant and fiery as the first movement, but much more lively. All the quavers must be played *staccato*, where the contrary is not expressly stated. The middle melody with the following expression, piquant and humorous .

The subsequent passage in $\frac{2}{4}$ measure, must be played in the same time as the rest; so that, in it, a crotchet is of the same duration, as a dotted crotchet elsewhere .

The little *Adagio* at the end of the piece, which recurs twice, must by no means be performed draggingly, but as full of expression as possible. The conclusion, noisy and *prestissimo* .

SONATA N^o 10. Op:96. (about 1816, by Haslinger.)*Allegro moderato* ♩ = 132.

1st Movem^t.

This piece, which is written in a calm, noble, melodious, but also humorous character, must be played with tenderness and feeling, in a moderate time (almost *Tempo di Menuetto*), as it is neither in a brilliant, nor at all in a bravura style.*

The middle melody with grace and delicacy: the passages in thirds, clearly and legato.

2nd Movem^t.

Tranquil, earnest, and with all the expression which accords with this character. The Scherzo follows uninterruptedly.

Allegro. ♩ = 80.

3rd Movement.

Also earnest, but lively and very humorously marked, as the capricious effect lies particularly in the *sf^p* of the 3rd crotchet of the bar. The Trio, softly and legato, but with the like rapidity.

Poco Allegretto. ♩ = 100.

4th Movement.

This theme (which is in a very moderate time) must be played with extreme delicacy and taste. The following Variations, rather more animated, and marked. The *Adagio* very slow and in the manner of a Fantasia; and the succeeding Variation, together with the conclusion, lively and powerful.

* This Sonata was written for the celebrated Violinist Rode (about 1812) and is dedicated to H.R.H the Archduke Rudolph. As many of Beethoven's compositions were published a long while after their production, the numbering of the works is not always in accordance with chronology.

Sonatas for the Pianoforte and Violoncello .

(6 in number .) *

§ 11.

SONATA N^o 1. Op: 5. N^o 1. (published in 1797, by Artaria .)*Adagio sostenuto*. ♩ = 88 .*Allegro*. ♩ = 160 .

1st Movem^t.

The *Adagio* with earnest expression and in strict time, but not spun out. The *Allegro* very lively and in the brilliant style, which predominates in the greater part of his early works. A quick time is here the more necessary as this piece is of considerable length. In such cases the performer must always endeavour to maintain the interest by a lively and brilliant execution.

Allegro vivace. ♩ = 104 .

2nd Movement .

RONDO .

The like fiery, very lively and brilliant delivery, as in the first movement.

§ 12 .

SONATA N^o 2. Op: 5. N^o 2.*Adagio sostenuto*. ♩ = 50 .*Allegro molto quasi presto*. ♩ = 84 .

1st Movem^t.

The *Adagio* with gloomy, tragic expression, and the passages in which the opening notes are developed, heavily marked.

The *Presto* very impetuous; the passages brilliant, with bravura and energy; and, in all the loud parts, the pedal properly employed.

* It is evident that we everywhere speak only of his *original works*. For, besides these, all his Quartetts, Symphonies &c. have been often arranged as *Sonatas, Duos, Trios, &c.* Whoever has studied his original compositions, will meet with no difficulty in the arrangements.

Allegro. ♩ = 12.

2nd Movem^t Rondo.

Serene, lively and brilliant, especially the concluding passages.

§ 13.

SONATA N^o 3. Op:17. (1801, by Mollo, now Haslinger.)

Allegro moderato. ♩ = 138.

1st Movem^t

This Sonata was originally written for the Pianoforte and Horn, but Beethoven himself arranged the Violoncello part to it.

Being graceful and brilliant, this work requires the same clear and spirited performance as the two former, but in a more tranquil time.

In the second part, the first passage must be played with great energy, and each first semiquaver strongly marked with the thumb.

Poco Adagio. ♩ = 80. *Allegro moderato. ♩ = 152.*

2nd Movem^t

The *Adagio* moderately slow, and in an earnest, march-like movement. The *Allegro* very lively (*alla breve*) pleasing, and brilliant.

§ 14.

SONATA N^o 4. Op: 69. (about 1810, by Breitkopf & Härtel.)

Allegro ma non tanto. ♩ = 12.

1st Movem^t

Although *alla breve* the time must still be moderate, (as is generally the case in all that Beethoven wrote for the pianoforte in the second epoch,) and must be distinguished more by beauty of tone and performance, than by excessive rapidity.

This particularly beautiful Sonata, therefore, also depends especially on the expression of the melodies; though the passages, particularly in the development of the second part, must be played with life and spirit.

The runs from the 55th bar, and again in the last line, must be played with the greatest delicacy, (the time being also strictly preserved,) as the Violoncello meanwhile performs the theme.

Allegro molto. ♩ = 108.

2nd Movement. *SCHERZO.*

The ties in the right hand and the fingering placed over them, here signify something wholly peculiar. Thus, the second note is repeated in an audible manner with the 2nd finger, so that it sounds nearly as follows:—

that is, the first note (with the 3rd finger) very *tenuto*, and the other (with the 2nd finger) smartly detached and less marked:— and so elsewhere. The 3rd finger must therefore glide aside and make way for the second.

The time of this highly humorous and characteristic *Scherzo* is very quick, and the octaves as well as the passages of quavers, are very brilliant, and must be performed with bravura. The *Trio* with corresponding life and humour.

Adagio cantabile. ♩ = 66.

3rd Movement.

Allegro vivace. ♩ = 88.

The *Adagio* very melodious and replete with feeling.

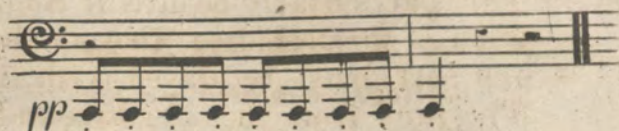
The *Allegro* remarkably quick and more brilliant than the first movement. The quavers, with which the *Finale* begins, must be played particularly light and *staccato*; and it is to be remarked that, in Beethoven's compositions, many a seemingly insignificant accompaniment — many a note designed only for filling up — acquires an entirely different, and important meaning:

1st From the passage in which it is given as the melody;

2^{dly} From the way in which it is afterwards developed: and

3^{dly} From the mode of performance which must be adopted from these causes.

Thus, for example, the following bass notes



afterwards serve for several varied and characteristic effects, while the other parts develop the theme.

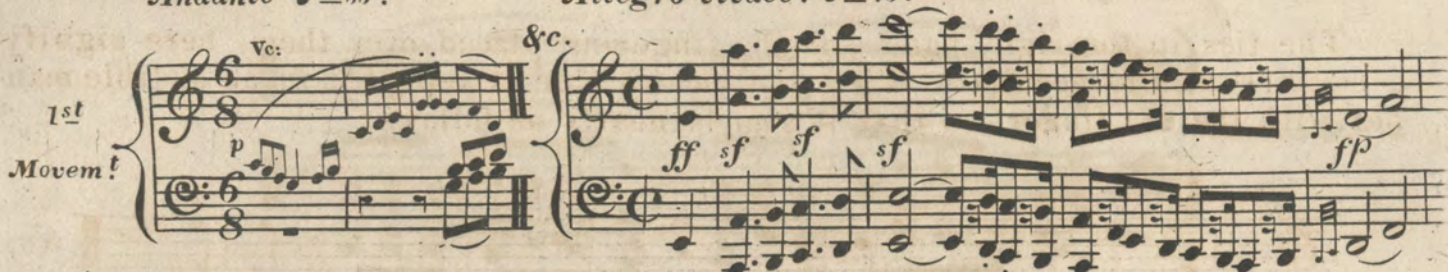
Many passages of this Finale must be played in a very animated and brilliant manner; but in particular the concluding passage, which must be performed with constantly augmented effect, until the *diminuendo* which precedes the last eight bars.

§ 14.

SONATA N^o 5. Op:102. N^o 1. (published about 1817, by Simrock.)

Andante ♩ = 66.

Allegro vivace. ♩ = 16.

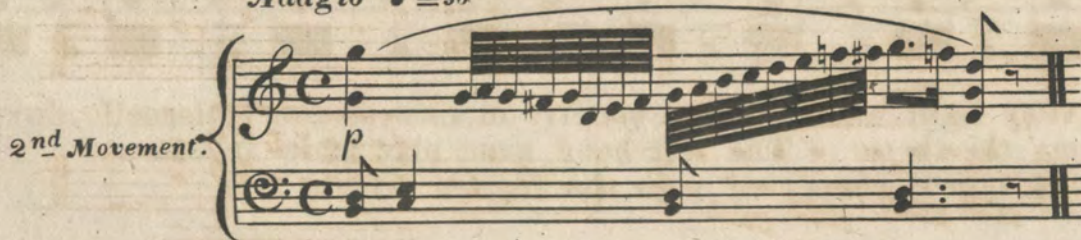


This, as well as the following Sonata, belongs to the last period of Beethoven's career, in which he no longer embellished his ideas by the ordinary effects of the pianoforte, (as passages and the like,) but ordered the construction of the work in its simple grandeur; so that the player must the more endeavour to impart to each thought, as well as to each note, its full significance.

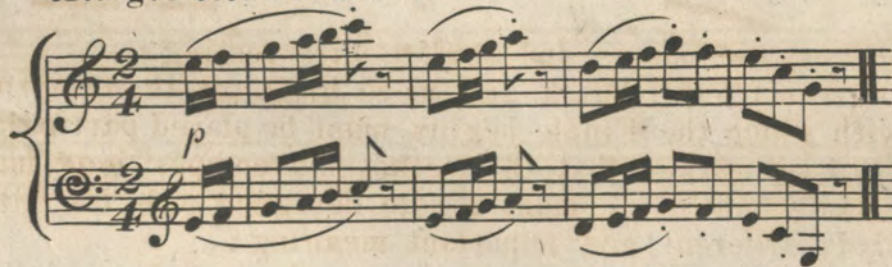
The *Andante* must be performed throughout very *legato* and *cantabile*, with tender feeling and sadness.

The succeeding *Allegro* quick, powerful and decided, and with earnest, tragic expression.

Adagio ♩ = 56



Allegro vivace. ♩ = 126.



The *Adagio* very slow, full of expression, and in well regulated time. The following *Andante*, like the introduction to the first movement. The *Finale* lively, yet not too quick, but with fire, spirit and gay humour.

SONATA N^o 6. Op: 102. N^o 2.*Allegro con brio*. ♩ = 152.

1st Movement

Lively, majestic, powerful and decided. The time by no means fluctuating, but the soft middle subject with tranquillity and feeling.

Adagio con molto sentimento. ♩ = 60.

2nd Movement

Very slow and *legato*, and with deep, pathetic feeling. The middle subject (in D major) extremely *cantabile*, soft and with expression. At the re-entry of the theme, the following accompaniment must be carefully observed: —

It must be very light, and be played strictly in time, as the Violoncello, during the same, performs the theme. The left hand must play more *staccato*.

This grand *Adagio* is connected with the fugued Finale.

Allegro. ♩ = 63.

3rd Movement

The performance of this movement is difficult, so as to make it *clear* and *intelligible* to the hearer. Hence, a continual *staccato* (except where the contrary is expressed) is necessary, as well as the greatest agreement between both players; the time, also, must not be over-hasty. The *piano*, *crescendo* &c must be well observed.

Trios for the Pianoforte, Violin and Violoncello.

(7 Trios and 1 Quintett.)

§ 17.

TRIO N^o 1. Op. 1. N^o 1. (published in 1795, by Artaria.)*Allegro*. $\text{♩} = 84$.

1st
Movem^t

To be played with all that lively lightness, which is required in a brilliant, free and melodious performance in a very rapid time. Although the softer passages must be delivered with expression, no sentimental dragging must take place, as the character of the whole is decided and energetic. The passages are proportionably easy for the present day and are therefore the more suited to a brilliant performance.

Adagio cantabile. $\text{♩} = 54$.

2nd
Movem^t

Not dragging, but throughout with softness, delicacy and tender feeling. From the 70th bar, the pedal must be employed during 6 bars; besides which it can also be used in several other harmonious passages.

Allegro assai. $\text{♩} = 126$.

3rd
Movem^t

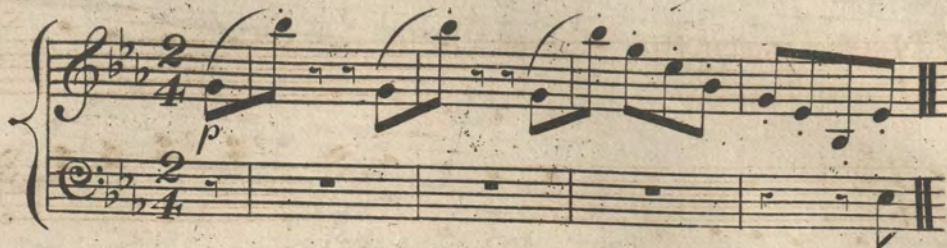
SCHERZO.

Viol: pp

Pianof: p

Extremely quick and with energetic briskness. The Trio *pianissimo*, *legato* and harmonious, in which also both the damper and the shifting pedal can be employed. This is the first Scherzo in very quick time, — a species of music of which Beethoven was the original inventor; as, formerly, only the slow Minuet was usual.

FINALE



§ 18 .

Adagio. $\text{♩} = 50$.

Allegro vivace, ♩ = 132.



go con espressione. ♩ = 80.

Largo con espressione. $\text{♩} = 80.$



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Allegro. ♩ = 88.

3rd Movem^t *SCHERZO.* Viol:

Tranquil, not too quick, and more earnest than facetious. The *Trio* more humorous.

Presto. ♩ = 80.

4th Movem^t *FINALE.* Viol:

This *Presto* must be very quick, animated, light and brilliant, and roll on to the end, in an uninterrupted motion, with clearness and fluency.

§ 19.

*TRIO N^o 3. Op. 1. N^o 3.**Allegro con brio. ♩ = 60.*

1st Movem^t

This *Trio* is written in a much more earnest and noble character, and proves more than both the preceding, how soon Beethoven strove to release himself from the ancient style, though he always observed and retained the regular form.*

The first movement must be performed impassionately excited, very quick, but not precipitately. The middle subject (from the 58th bar) tranquil and with melodious expression, but not slower.

(We must here make the generally applicable remark, that there is a certain way of playing melodious passages with greater tranquillity, and yet not perceptibly slower, so that all appears to flow on in one and the same time, and the difference would only be discovered by a reference to the beats of the Metronome. An evident change of time must only be allowed, where the Author has expressly indicated it by *piu lento*, *ritardando*, or so forth.)

The passages and loud parts must be played with fire and brilliancy. The pedal may be suitably used in harmonious and moving figures.

* Unlike many modern productions, in which all regularity of form is disdained, and consequently they are written in no style whatever. But in carefully studying Beethoven's works, it will be found that he never neglected the observance of regular forms, though he greatly enlarged their bounds.

Andante cantabile. $\text{♩} = 104$.

2nd Movement:

sempre piano e dolce.

The theme *cantabile*. The first Variation with great expression, in which also the turns must be distributed as follows: —

The 2nd Variation tranquil. The 3rd, rather more animated, the detached note in the bass and each *sf* being also well marked. The 4th, very plaintive and consequently a little slower. The 5th, *pianissimo* throughout, and with the shortest delicate *staccato*. The Coda in the time of the theme, but by degrees *calando*.

Quasi Allegro. $\text{♩} = 58$.

3rd Movement.

MINUETTO.

p

With easy humour, but not capricious. The *Trio* gay and lively. The octave-slide, in the second part, to be played in the way we have already described in treating of Liszt's compositions, and of the Solo Sonata, Op: 53. Small hands take the upper notes only, with the usual fingering, but very loud.

Prestissimo. $\text{♩} = 152$.

4th Movement.

ff

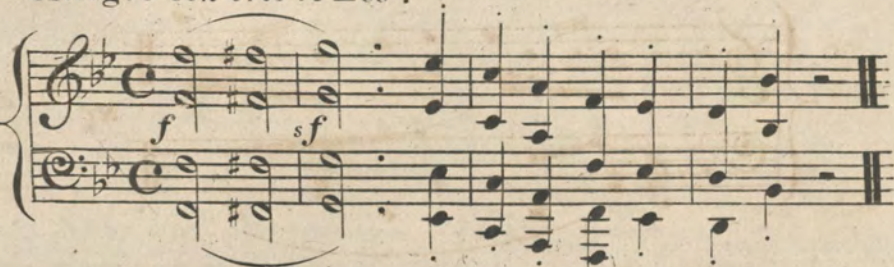
Here also prevails that boisterous, impassioned spirit, which had never before been found in instrumental music, and by which Beethoven far surpassed in effect all former compositions for the pianoforte; for it is to be observed that he composed these three *Trios* only three years after Mozart's death.

It seems scarcely necessary to observe that this **Finale** must be played as quick as possible, and therefore brilliantly, forcibly, and with bravura. But the softer passages afford every opportunity for the development of a feeling and *legato* performance in the *cantabile* style. This is particularly the case in the middle subject, from the 69th bar, where the ascending melody requires also a beautiful swelling of the tone. The accompaniment which immediately follows must be performed softly and lightly. Similarly all in the second part. The conclusion becomes gradually more tranquil and peaceable, and finally dissolves, like a dream, into the lightest *pianissimo*, but only a very little *ritardando*, and by no means dragging.

§ 20.

TRIO N^o 4. Op: 11. (published in 1799, by Mollo, now Haslinger.)

Allegro con brio. $\text{♩} = 88$.

1st Movement.

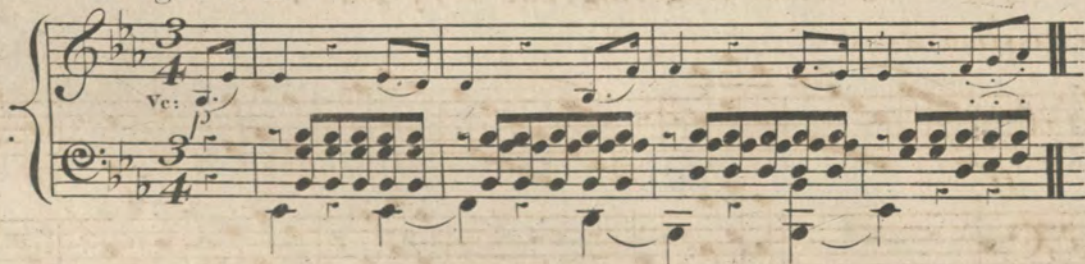
This Trio was written originally for the Pianoforte, Clarinet and Violoncello. But Beethoven himself arranged the clarinet part for the Violin. It is equally as spirited as brilliant, and requires an animated, energetic performance. In the following passage:



the right hand must play with emphasis, but the left, on the contrary, extremely *piano* and lightly *staccato*.

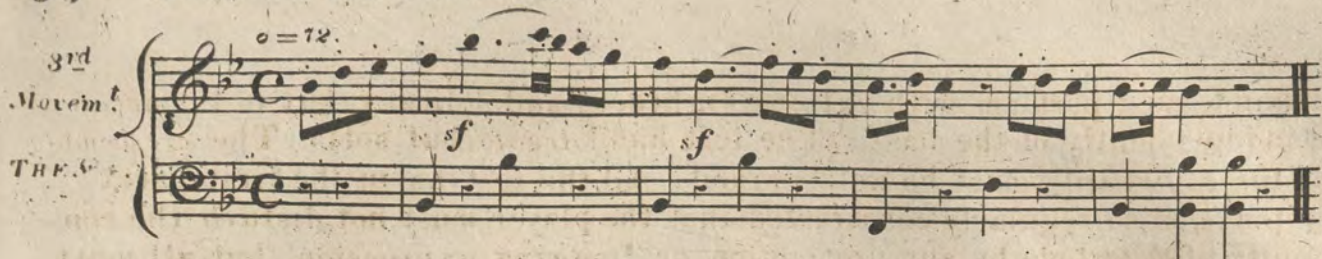
In the second part, during the arpeggiated chords in the right hand, the bass must be significantly marked.

Adagio. $\text{♩} = 88$.

2nd
Movement.

This fine *Adagio* is so admirably suited to the effects of the pedal, that we shall indicate where it is to be used, namely: bars 9, 10, 11, 12, 14, 22, 24, 28, 30, 31, 32, 38, 39, 40, 41, 42, 43, 44, 47, 54, 57, 58, 59, 60, 62, 63. It is evident that the pedal must only be held down as long as the harmony accords; consequently sometimes throughout the whole bar, sometimes only during the half, &c.

96 *Allegretto con Variazioni* *



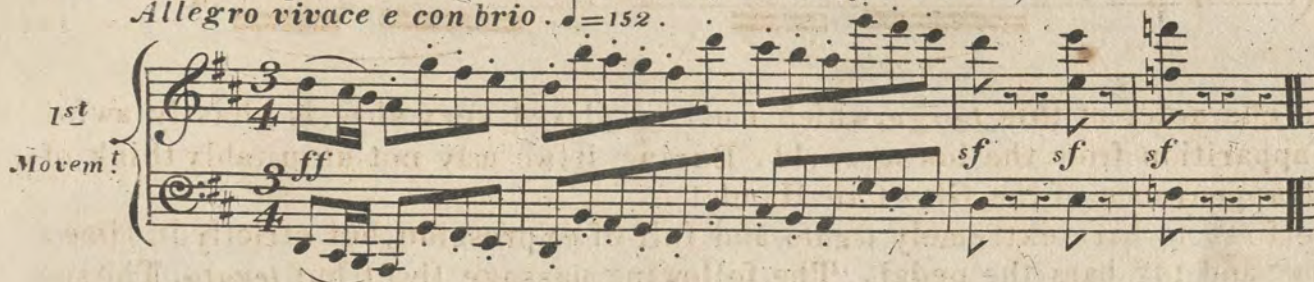
These Variations are concerted for all three instruments, and written with all the spirit which Beethoven could so well command for any known theme.

The 1st and 3rd Variation lively. The 4th tranquil and with expression. The 5th, very brilliant. The 6th, soft, light and playful. The 7th, powerfully marked. The 8th, light and quick, but the bass strongly detached. (It must not be forgotten that the pianist rests during the 2nd Variation.) The Finale (9th Variation) lively and brilliant.

§ 21.

TRIO N^o 5. Op: 70. N^o 1. (published in 1811, by Breitkopf & Härtel.)

Allegro vivace e con brio. ♩ = 152.



The great difference in the style, spirit, ideas and development, which distinguishes the works produced during the second period of Beethoven's career from those produced during the first, is no-where more strikingly shewn, than when we compare the following Trios (written about ten years later) with the former.

The originality of the thoughts presents a new world to the player, whose conception of these later works must be in so far different, that he must think more of the total effect, in order to represent each piece as a characteristic picture, in which only one grand idea predominates, without being diverted by episodial thoughts, or cadences.

The time of the first movement must be very lively and decided. The opening with great power and very *staccato*. From the 6th bar, *piano*; from the 13th, with expression, but always in time. From the 21st bar, *forte*, and afterwards *ff*, with the employment of the pedal in each bar. From the 35th bar, the chords very *legato* and with great power. From the 44th bar, soft and with expression, which increases at the quavers. From the 62nd bar, constantly softer and lighter, until the last 7 bars die away in the lightest *pp* and *leggierissimo*, but always in strict time.

In the second part, the melody formed by the crotchets, from the 19th to the 34th bar, must be expressed somewhat *crescendo* in ascending, and then again *diminuendo*. From the 35th bar, all very loud and excited; but particularly from the 55th to the 70th bar, where much bravura must be displayed in the skips. In the following passage:



* It was at the wish of the Clarinet player for whom Beethoven wrote this Trio, that he employed the above theme by Weigl (which was then very popular) as the Finale. At a later period he frequently contemplated writing another concluding movement for this Trio, and letting the Variations stand as a separate work.

the right hand must perform with extreme lightness and delicacy (but not *staccato*), and quite independently of the bass. The left hand *legato*, but soft. The *crescendo* which follows afterwards must be well marked. All the rest as in the first part.

This piece is so regularly constructed that the player must not disturb the consequent unity of the whole by any protraction or dragging expression, but all must constantly flow onwards like a stream.

Largo assai ed espressivo. ♩ = 50 ..

2nd
Movem.

pp *sotto voce*.

The character of this *Largo*, which must be played very slow, is ghastly awful, like an apparition from the lower world. During it, we may not unsuitably think of the first appearance of the Ghost in Hamlet.

The first 13 bars extremely *legato* and full of expression, but strictly in time. In the 14th and 15th bars, the pedal. The following passage light, but *legato*. The succeeding *tremolando* with the pedal, very *crescendo*, until the 26th bar. From the 26th bar, light, but very *crescendo*. From the 31st bar, the bass gently murmuring, but the right hand with great expression. The turn is distributed in the following manner:—

pp

Bars 35, 36 and 37 constantly softer and also rather *ritardando*; (the last with the pedal). Bars 38, 39 and 40, in time and very *legato*. Bars 41 to 44, with the pedal, and as loud as possible. All the rest in a similar manner.

Presto. ♩ = 144 ..

3rd
Movement.

p *cresc.* f sf

Very quick, light, brilliant, gay and humorous. In this movement, the following passage must be particularly observed:—

ff sf dim: p delicatan. pp

p dol.

Viol.
Vcello.

This must be played so light and equal, that it may appear like a free improvisation; but yet so strictly in time that the accompanists may come in exactly at the right moment.

§ 22.

TRIO N^o 6. Op:70. N^o 2.*Poco sostenuto*. ♩ = 80.*Allegro ma non troppo*. ♩ = 80.

1st Movement.

p dol. &c. f

Viol.
Vc.

The introduction moderately slow; the little shakes smartly marked; and, in the 14th bar, the triplets expressed thus:

so that even the second note is detached, and only the first played *legato*.

The beginning of the *Allegro* (which, also, is not to be hurried) must be very *legato*. But the concluding passages of the first part, very powerful and brilliant.

In the second part, the concluding passages (before the *tempo 1^{mo}*) with constantly increasing ardour, until the *diminuendo*. The perfect conclusion, however, very soft, *rallentando*, and with the pedal.

2nd Movement.

Allegretto. ♩ = 116.

p dol. f

Viol.
Vc.

A strange combination of tenderness, capricious humour, and fervent energy.

In the 38th bar, the varied theme very delicate but in strict time. The following passages, loud, and brilliantly marked. On the last recurrence of the key of C minor, the passages with the greatest energy, particularly in the bass. The time is a tolerably lively (by no means dragging) *Allegretto*.

Allegretto ma non troppo. ♩ = 126.

3rd Movement.

Viol.

With deep feeling, but not spun out. In the second part of the Trio, the soft chords, leading to the key of E major, must be rendered full and harmonious by employing the pedal.

4th Movement.

Allegro. ♩ = 144.

FINALE.

Brisk, powerful and brilliant, but not too quick. The long passage from the commencement of the second part requires to be well practised, as it must be played very clearly and with energy. The following *pianissimo* demands a very light, fluent and intelligent touch, which however must not be strictly *legato*. The whole in a steady time, without being anywhere spun out.

The entire Trio is not less grand and original than the preceding; but of a very different and less earnest character.

§ 23.

TRIO N^o 7. Op: 97. (published about 1814, by Haslinger.)

Allegro moderato. ♩ = 132.

1st Movement.

The striking and important theme must be played softly and *legato*, and be well accented.

In the 33rd bar, the little shakes must be performed with the following fingering, as the passage must be *legato*:



and, at each *forte*, the pedal must be kept down during a whole bar. The 47th and 48th bars, rather *rallentando*. Then the middle subject (in G major) soft and playful.

In the second part, the 9th and 10th bars may be played as follows, by *small hands*:



From the 20th bar, begins the development of the *first* and *second* bars of the principal theme, which must be well marked.

From the 38th bar, the Violoncello begins the development of the 3rd, 4th and 5th bars of the principal theme.

From the 48th bar, the Pianoforte begins the development of the 5th and 7th bars of the principal theme, while the accompanying parts play the 3rd bar *pizzicato* in canon, and afterwards repeat it in diminution. The whole of this passage must be played extremely *piano*; the shakes in both hands, clear and equal; and the thirds in quavers, very *staccato*. The subsequent *crescendo*, very lively, and energetically increasing to *ff*. Then slightly *ritardando*, until the soft entry of the theme.

The conclusion with great fulness and power, with a full employment of the pedal.

Allegro. $\text{♩} = 80$.

2nd Movement. *SCHERZO*.

Viol:

pVc:

Pianof:

There is perhaps no work by Beethoven in which humour is so eminently expressed, as in the present *Scherzo*, which must be performed in a very lively manner; and the player has here free scope for all caprice, within the limits of the beautiful.

Andante cantabile. ♩ = 58.
cantabile semplice.



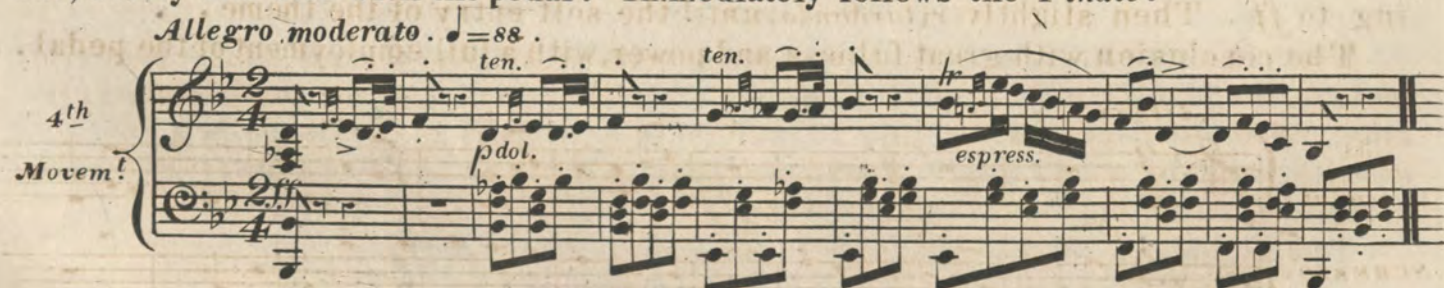
The holy, religious character of this theme, calls for all the expression which can be attained by the strictest *legato*, the finest tone of the instrument, and the suitable swelling and subsiding of the harmonies.

The 1st Variation entirely depends on a judicious use of the pedal; for, the lowest bass note must always sound as the foundation, through all the harmonies belonging to it. Moreover, all must be *legatissimo*, and the shifting pedal must likewise be used, until the *crescendo*. — The 2nd Variation rather more lively, very light, soft and *staccato*. — The 3rd Variation not less animated, very clearly, and by degrees with increasing power. — The 4th Variation considerably slower (♩ = 52). The right hand very *legato* and full of expression: the left, soft and with a re-employment of the pedal at each chord.

The conclusion of the whole piece highly expressive, and the following passage, in particular, with the greatest effect:



We see that the fulness of the harmony here depends on the pedal. The last eight bars constantly softer and slower. The surprising modulation into E flat, in the last bar, softly and also with the pedal. Immediately follows the *Finale*:



The first two bars short and powerful, like an unexpected question. The following lovely melody with tender, declamatory expression; more like speaking, than singing.

This theme acquires an entirely peculiar charm, when the accompaniment is uninterruptedly continued by the left hand, during 32 bars, always equally *staccato*, lightly, and in strict time, almost like the beats of a pendulum; whilst the right hand performs the theme with all the expression which is attainable by the modifications of touch and of the *legato*.

The farther continuation very animated, brilliant, humorous, and with marked *staccato*; also with a careful observance of the prescribed pedal.

The *Presto*, (in A major $\frac{6}{8}$ measure) very quick and brilliant ($\text{♩} = 96$), and the concluding passages with constantly increasing power and bravura; so that the work closes with all the energy of a dazzling concert-piece.

We must nominate this last Trio of Beethoven, his greatest; but only a highly cultivated player is competent to do it justice, when he has overcome all important difficulties with lightness, and formed a correct conception of this rich musical picture.*

§ 24. Quintett for Pianoforte, Hautboy, Clarinet, Horn & Bassoon.

(Also arranged by Beethoven as a Quartett with Violin, Viola & Violoncello.)

Op: 16. (published in 1801, by Mollo, now Haslinger.)

Grave. $\text{♩} = 63$. Allegro ma non troppo. $\text{♩} = 144$.

1st Movement.

The very slow *Introduction* in steady time, and the division of the bar accurately adjusted with the accompanying parts.

The *Allegro* with soft, pleasing and tender expression. The brilliant passage (from the 88th bar) very marked and lively; and the skips with firmness and certainty. The other passages brilliant, but never dazzling.

Andante cantabile. $\text{♩} = 63$.

2nd Movement.

Here, in order to vie with the wind instruments in the performance of the beautiful melody, the pianist must employ all his art of delicate and *cantabile* touch and expression. Without degenerating into a drawl, he must impart to the theme, by a suitable swelling and by a very gentle *diminuendo* (particularly in the 7th bar), that utterance of feeling, which in general characterizes all the melodies by Beethoven.

The following passage (bars 38 to 40)

must be played thus: — the 1st bar, *crescendo* and *accelerando*; the 2nd bar, *dimin:* and ra-

* Besides the foregoing 7 Original Trios, Beethoven also arranged his *Septett*, Op: 20, as a Trio for Pianoforte, Clarinet (or Violin) and Violoncello (about the year 1803) which was published at the *Industrie-Comptoir* (now *Haslinger*) and, even in this form, is of fine effect.

ther *rallent*; and the 3rd bar, very *piano* and *ritardando*. Here also, as in all Beethoven's works, the pedal must be used in harmonious passages and at the proper place; particularly when a deep bass-note has to be prolonged.

Allegro ma non troppo. $\text{♩} = 88$.

3rd Movement.

RONDO.

Gay and brilliant, but not precipitately, and by no means immoderately excited. This work, also, possesses in its melodies and effects, a charm which will never grow old.

IV.

The Concertos.

(7 Concertos and a Fantasia.)

§ 25.

CONCERTO N^o 1. Op: 15. (published in 1800, by Mollo, now Haslinger.)

Allegro con brio. $\text{♩} = 88$.

1st Movement.

Tutti.

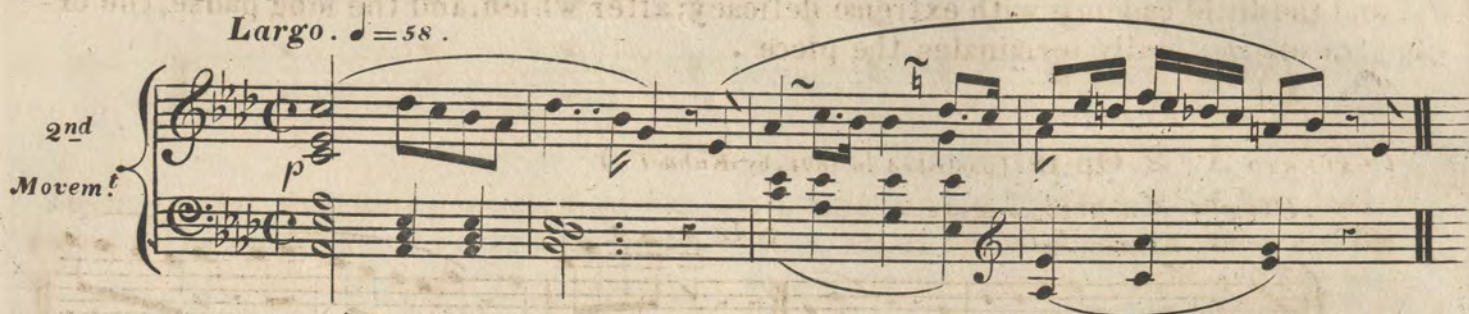
Solo.

With the present perfection of the Pianoforte, which, in power and fulness of tone, vies with the instruments of the orchestra, the performance of a Concerto is more easy and grateful, than at the time when Beethoven himself played this first Concerto at the *Kärntnerthor* theatre, in Vienna (in 1801). We can now therefore produce effects of which we had then no idea; and, in reference to the expression, we can now also reckon on a much more accurate accompaniment on the part of the orchestra, than was the case at that period.

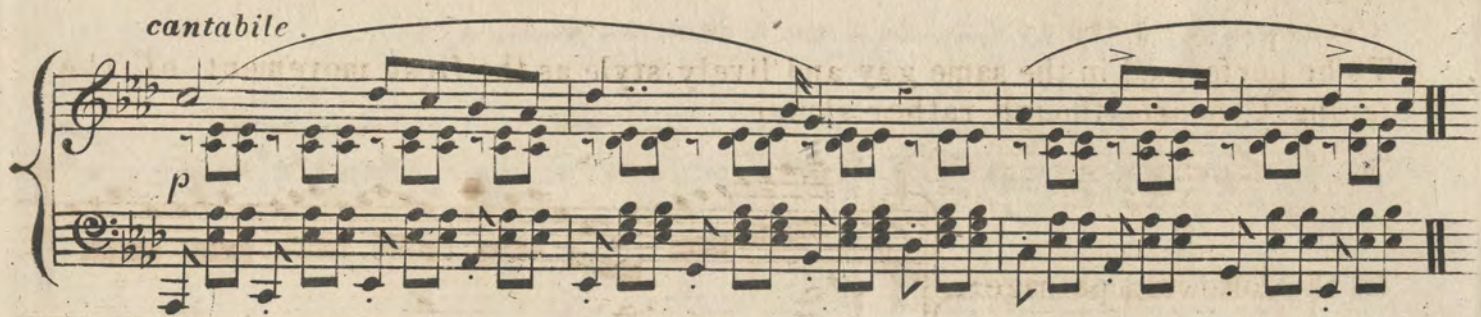
The first movement of the present Concerto must be played in a rapid and fiery manner, and the passages, which in themselves are not difficult, must acquire an appearance of bravura through a brilliant style of playing — which, as is well known, is practicable even in easy passages. The melodious passages present ample opportunity for expressive playing, but they must never be rendered dragging, as the character of the whole is decidedly lively. The return to the principal theme (after the second part) consists again of the octave-slide, as in the Solo Sonata Op: 53, and small hands may therefore take the run in single notes, but with increased rapidity in order to extend it eight notes lower.

In quick passages the player must not forget, that some of the orchestral instruments are mostly employed, which either accompany, or perform a melody. In performance, therefore, we must not allow ourselves any humorous discretion, as in playing a

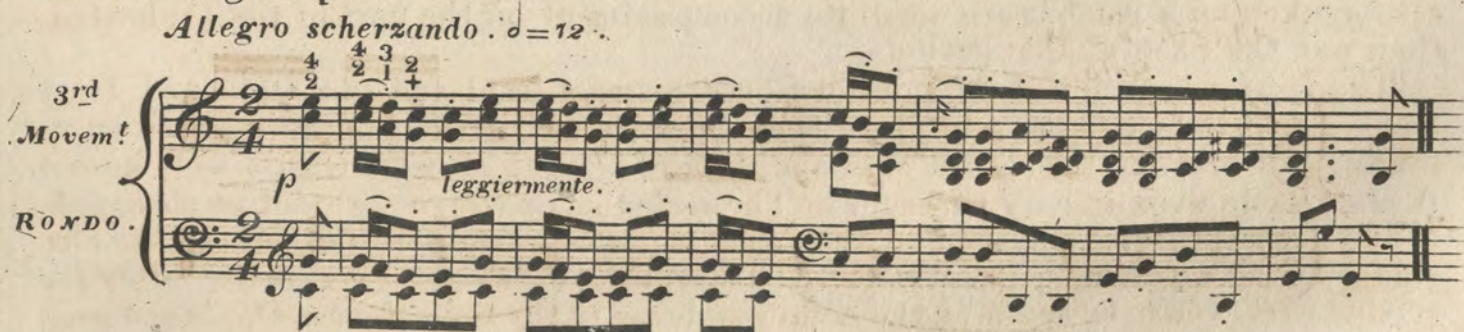
Solo-piece, and, at the rehearsal, all that is necessary in this respect must, in every case, be fully determined on. In the concluding *tutti* occurs a pause, (as in all the old Concertos,) after which the pianist has to play an extemporaneous cadence. Those who are unable to extemporize, generally prepare themselves for this embellishment beforehand. The cadence must be formed from the melodies and passages of the Concerto itself, and be in a manner developed, in order that it may agree with the character of the composition.*



This *Largo* is *alla breve*, and must consequently be played as a tranquil *Andante*. The noble melody must be performed softly, but with the most *cantabile* expression, and the simplicity of the passages must rise above the accompanying orchestra, by means of a refined tone and elegant delivery. The subsequent variation of the theme. —

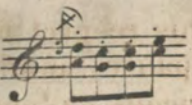
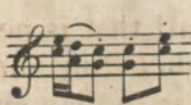


must be well observed. The melody must be played very *legato* and with perfect independence, while the triplets in the middle parts are lightly and equally detached, and the deep bass notes significantly marked. The character of this beautiful piece is a holy calm, and an elevation of the soul to the most noble sentiments, expressed by the purest harmonies and by the most feeling melody, which the player must always bear in mind during the performance.



In this theme, the two semiquavers are to be so played, as to detach the second of them, and by no means to unite it with the following quaver.

* On this subject see our "School of extemporaneous performance" Op. 200 (published by Mess^{rs} Cocks & Co) in which an example of a cadence to this Concerto is given. Moreover, another cadence to this same Concerto has also been published by Haslinger.

Hence, more thus:  than thus:  The left hand in the same way.

This Finale is extremely gay, lively and sportive, and must always preserve this character in a rapid motion. The middle subject (in A minor, in the second part) must be played very *staccato* and humorous, and be energetically marked.

The concluding passages with great ardour; the following *piano*, gradually *rallentando*; and the little cadence with extreme delicacy; after which, and the long pause, the orchestra energetically terminates the piece.

§ 26.

CONCERTO N^o 2. Op:19. (published in 1801, by Kühnel.)

Allegro con brio. ♩ = 152.

1st Movem^t.

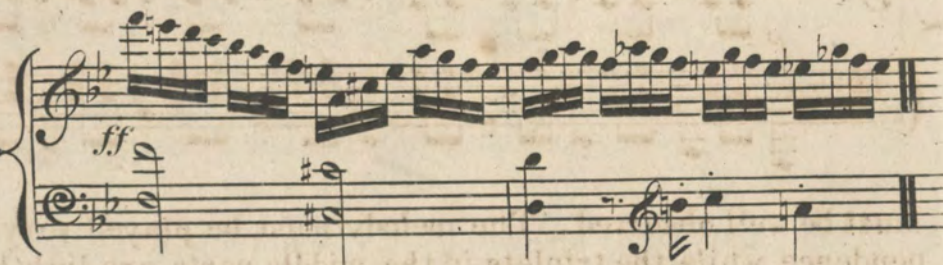
Tutti. Solo.

f *p* *p*



To be performed in the same gay and lively style as the first movement of the foregoing Concerto, though rather slower.

In the following passage:



the bass must be marked with particular energy. Subsequently, the right hand in a similar manner.

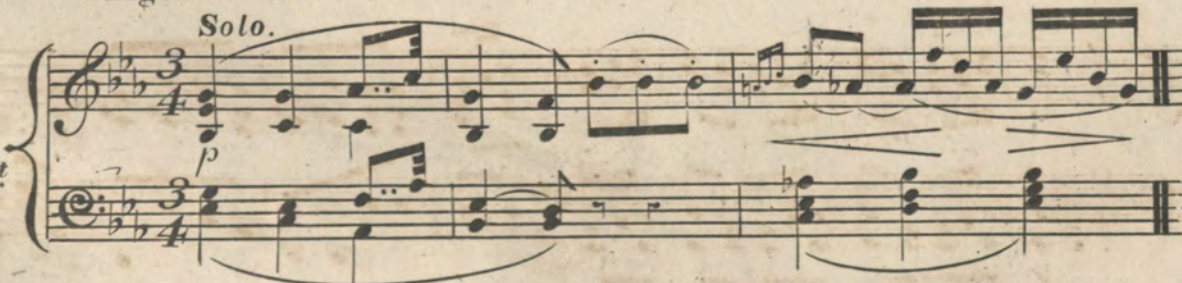
At the end, a Cadence must likewise be extemporized.

Adagio. ♩ = 84.

2nd Movem^t.

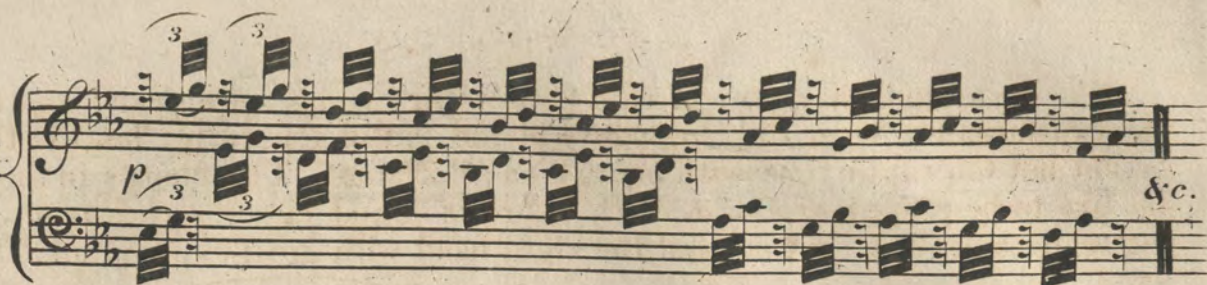
Solo.

p



This *Adagio* may be compared to a dramatic vocal scene, in which the most heart-felt sensibility manifests itself, and the performance must be in perfect accordance with the frequently concerted orchestra.

The following
passage:



must be played very lightly and harmoniously; and the triplets, of which it consists, must be brought out clearly, but not *staccato*. The next passage:



must be no less well rendered by the *legatissimo*, by the firm striking of all three parts, and also by the *crescendo*.

Allegro molto ♩ = 112.



Very gay, light and brilliant. The double shake at the end must be played with the following fingering: —



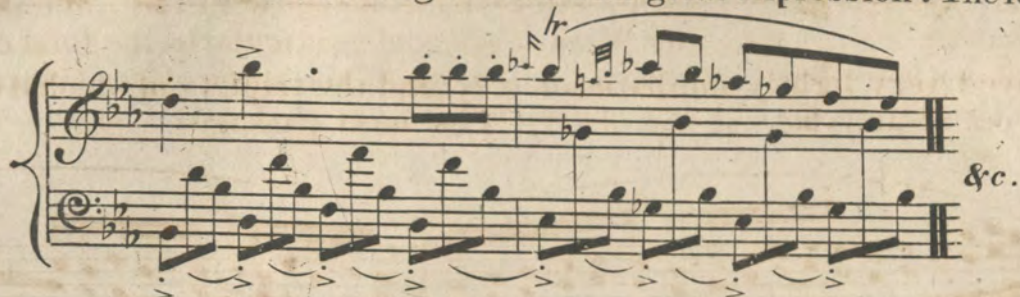
§ 27.

CONCERTO. N^o 3. Op: 37. (published in 1805, at the Industrie Compt. now Haslinger.)

Allegro con brio, ♩ = 144.



The style and character of this Concerto are much more grand and fervent than in the two former. After the long pause at the end of the *tutti*, begins the *Solo* in a steady, but not too rapid time, with energy and decision. The chords in the following *piano* are to be played *arpeggio*, with expression and rather *rallentando*. The succeeding triplets *legato*, in time, and the right hand with great expression. The following passage: —



with much feeling, in the right hand: in the left, light, and the lowest note of each triplet always marked and *staccato*, but without disturbing the uniform rapidity of the triplets, and without influencing the performance of the melody.

In the succeeding passage, the fingering and performance is as follows: —



the lower note in the left hand being always strongly marked. The middle subject, in E flat, tranquil and full of soul, but in the latter bars, the bass very powerful. The passages clearly, and in strict time; subsequently, in the chord-passages, with the pedal.

The second part accurately concerted with the orchestra. The triplets, in D flat, very soft and *legato*. The entry into the principal theme, in a fiery manner, and each ascending bar with the pedal.

After the extemporaneous final cadence, the Solo (concerted with the drums) again immediately comes in *pianissimo*, and with the pedal in each bar. The conclusion, in a bustling and energetic manner.

2nd Movement. *Largo*. $\text{♩} = 66$.

senza sordino e sempre pp



Beethoven (who publicly played this Concerto in 1803) continued the pedal during the entire theme, which on the weak-sounding pianofortes of that day, did very well, especially when the shifting pedal was also employed. But now, as the instruments have acquired a much greater body of tone, we should advise the damper pedal

to be employed anew, at each important change of harmony; but in such a manner that no cessation of the sound may be observed: for the whole theme must sound like a holy, distant and celestial harmony. The same applies to the grand arpeggio - passage (in G major) where both pedals must be used. It is scarcely necessary to remark, that all must be played with an almost enthusiastic feeling, (but still in strict time,) and that the more rapid embellishments, and particularly the final cadence, must be performed with the most expressive delicacy. This mode of performance is the more requisite, as the key (E major) is so unrelated to that of the first movement.

Allegro.

3rd Movement. *Rondo.*

The theme of this Finale, although plaintive, must be performed with artless simplicity, without being spun out, except the last three bars, which are to be played *ritardando* and with humour. The following cadence must be *Presto* and brilliant. The further continuation, brilliant and strictly in time. The middle subject (in A flat) soft and harmonious; the melody, with tender feeling, but yet not dragging. The *Presto* (in C major, 6 measure, ♩ = H2) very lively, brilliant and rushing.

§ 28.

CONCERTO N^o 4. Op: 56. For Pianoforte, Violin and Violoncello concertante, with Orchestra.
(published in 1807, at the Industrie Compt: now Haslinger.)

Allegro. ♩ = 126.

1st Movement. *Tutti. pp.* &c. *Solo. dol.*

This Concerto must naturally be well studied with the two concerted accompaniments, before it is rehearsed with the full orchestra. The pianist must therefore render the melodies and passages which are assigned to him, in a clear, brilliant and highly expressive manner, but still in perfect accordance with the accompanying instruments. The style is grand, and the time tranquil.

Largo. ♩ = 104.

2nd Movement. *Tutti. p.* &c. *3rd Movement. Rondo. FINALE. ALLA POLACCA.*

The passages in the *Largo*, soft, light and harmonious. The *Finale* serene, pleasing and brilliant, in a lively Polonaise time.

§ 29.

CONCERTO N^o 5. Op: 58. (published in 1808, at the Industrie Compt: now Haslinger.)*Allegro moderato*. ♩ = 116.

Solo.

1st Movement.

With this Solo the Concerto begins, and the *tutti* follows in the 6th bar. The character of the first movement — which is as beautiful as it is original — is calm, simple, and agreeable, almost in the pastoral style; but the performance of the same is considerably difficult, as the Pianoforte part is very closely interwoven with the orchestra, and the player must have regard to this nearly in every passage. A strict preservation of the time is therefore essentially requisite, and the expression chiefly depends on the light, clear and accurate performance of the various difficulties in which it abounds. The following middle subject:

must be played very soft and light, but so that the second semiquaver in the first two bars may be smartly detached, almost like  &c; the pedal being always used for the following shake.

The passage

The succeeding triplet-passage with increasing brilliancy, and the bass well marked. In the beginning of the second part, the following passage:

must be played extremely *legato*, soft and equal, with the fingering here given.

The succeeding passage, very powerful and brilliant, and the bass particularly marked; in which, also, the pedal co-operates.

The theme:  in the first two bars, with the greatest energy.

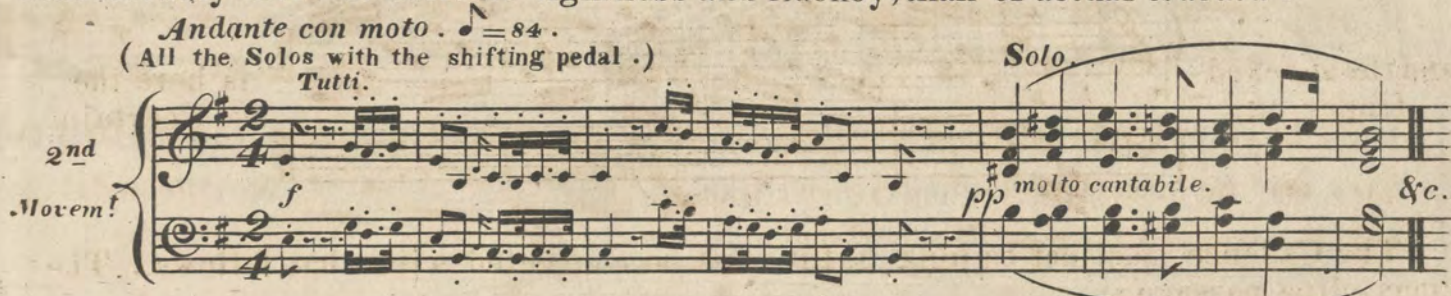
The following passage  &c. pianissimo, light and harmonious.

The concluding shake, with the subjoined fingering: 

For the Cadence, the numerous beautiful subjects and passages of the Concerto may be employed in the most interesting manner. The Solo immediately following, with the greatest delicacy, and the last eight bars *cresc.* with the constant employment of the pedal, until the powerful conclusion.

It requires several very careful rehearsals with the orchestra, if the skilful pianist would worthily deliver this Concerto in public; and his performance must partake considerably more of delicate lightness and fluency, than of actual *bravura*.

Andante con moto. ♩ = 84.
(All the Solos with the shifting pedal.)

Tutti.  *Solo.* *molto cantabile.* &c.

2nd Movem^t

In this movement, (which, like the entire Concerto, belongs to the finest and most poetical of Beethoven's creations,) one cannot help thinking of an antique tragic scene, and the player must feel with what intense, pathetic expression his Solo is performed, in order to contrast with the powerful and austere orchestral passages, which are, as it were, gradually withdrawn. All the means of *cantabile* expression in the melody and harmony must be here called forth, and it is only during the shake that the power of tone rises to the highest degree, in order to die away again to the gentlest lament. It must not be played too slow; though the pianist may restrain the time rather more than the Orchestra. It produces a good effect when, after a brief pause, the *Finale* immediately follows.

Vivace. ♩ = 138.

Tutti.  *Solo.* *Rondo.*

3rd Movem^t

For, the mysterious opening of this 3rd Movement stands in a certain connection with the foregoing, in order to complete the picturesque design, which is also the case in very many of Beethoven's works.

The Solos of this Finale are so often interrupted by the orchestra, that the greatest care and accuracy are required on all sides, in order, by a well-studied combined effect, to produce a whole that may be intelligible to the hearer.

The pianist has here therefore, in particular, to observe a strict keeping of the time and great accuracy in coming in. Moreover, this movement must be performed in a very lively, humorous and decided manner, and the pedal is often required in order to complete the effects.

The following passages must be well marked:

and the annexed fingering: is here the most certain.

The Cadence must not be long, but it must be connected with what follows. The succeeding passage:

p dol. *leggierm.* *sf* &c. and

Ped. ** Ped.* ** Ped.* ** Ped.* *** &c.

must be very light and harmonious, and be brought into perfect accordance with the orchestral accompaniment, by a clear and brilliant touch. The *Presto* very quick, ($\text{♩} = 100$) and, in the concluding bars, *accelerando*.

CONCERTO N^o 6. Op: 73. (published in 1810, by Breitkopf & Härtel.)

Allegro.

1st Movem^t

Solo. *ff* *Ped.* *5*

Entry into the Theme.

a tempo. $\text{♩} = 132$ *Tutti.*

In this grand Concerto, the pianoforte begins with three very powerful and brilliant cadences, which must be played in a noble style, and each of which is preceded by a single chord given by the orchestra. In the third cadence, the more tranquil passage must be played very *legato* and *ritardando*, with great expression. From the last three chords of this cadence (at the *à tempo*) the orchestra begins to count the time, after which the *tutti* commences in a majestic, but not too rapid time. The Solo begins *piano*, but clearly, and in a steady degree of movement.

The theme, very *legato* and with expression.

The following passage

ff

must be very powerfully marked.

The succeeding passages, with brilliant bravura, but in strict accordance with the orchestra.

The passage

dim.

very soft; the right hand *legato*; and the F sharp to which > is applied, always rather marked. The left hand, light and short. The following passage, in C flat major, very harmonious, with the pedal exactly as indicated. The right hand, piquant and with expression.

In the passage

f *sf*

the two quavers in the right hand, marked $\wedge \wedge$, must be quite equal and detached, independently of the triplets in the left hand; so that the second quaver is struck between the second and third notes of the triplet. The left hand, extremely loud and *martellato*.

In the second part, the Λ note in the following passage



must be powerfully marked in both hands.

The succeeding chords must vie in power with the orchestra; so also the octaves, which, however, subsequently decrease to *pianissimo* and *rallentando*.

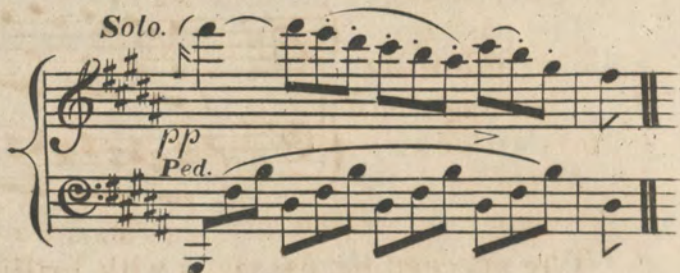
After the last pause, the Solo follows immediately (without a cadence) in which the soft passage, in particular, at the entry of the horns, must be played in a very harmonious manner.*

The conclusion with impetuous energy and bravura; but the passage:



very *piano* in both hands, and with the clearest lightness, but not at all *legato*.

Adagio un poco moto. $\text{♩} = 60$.



When Beethoven wrote this *Adagio*, the religious songs of devout pilgrims were present to his mind, and the performance of this movement must therefore perfectly express the holy calm and devotion which such an image naturally excites. The *Adagio* (*alla breve*) must not be dragging, but it must be played nearly always with the pedal, where an harmonious effect has to be attained. In the *pianissimo*, the shifting pedal must be also used.

The following passage:



must be well practised, as each hand must act independently of the other.

The subsequent variation of the theme:



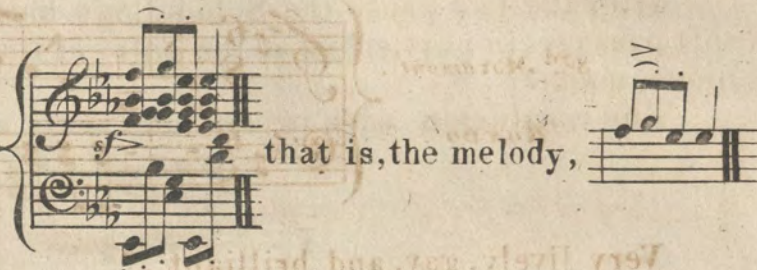
must be very soft, but each upper note a little marked, until the whole gradually vanishes in the *pianissimo*. The last two bars, Solo, in E flat, must be played *pp*, but in strict time. After the last B flat, which is somewhat held on, the *Finale* enters in a quick and powerful manner.

* By the word *harmonious*, we particularly mean an accurate employment of the pedal during the continuance of a consonant harmony.



The 9th and 10th bars, with expression and somewhat *ritardando*. The 11th bar again, powerful and in time.

In the 12th bar, the following must be particularly expressed:



as these notes are afterwards developed.

The soft passage in the next Solo, very expressively, and rather *ritardando*; subsequently, however, *accelerando*.

The passages, as brilliant as possible, with bravura and humour. The development of the theme, in the second part, very delicate, and with a constant use of the pedal. The concluding run, in E major, very powerful and brilliant. The passages in E minor, with extreme bravura.

At the end, the passage in which the pianoforte is concerted with the drums, *ritardando*, must be well practised. By means of the pedal which is here required, the lower E flat sounds as the ground bass. At the conclusion of the powerful run, the orchestra must come in *exactly* with the highest E flat. The whole Finale very lively, fiery, and brilliant.

NB. In the latter Concertos of Beethoven it is most advisable to conduct the orchestra from a separate copy of the Pianoforte part, as the mode of performance cannot be gathered from the part belonging to the Violin.

§ 31.

CONCERTO N^o 7. Op: 61. (published in 1808, at the *Industrie Compt*: now Haslinger.)

Allegro ma non troppo. ♩ = 126.

1st Movement.

Tutti.

Oboi.

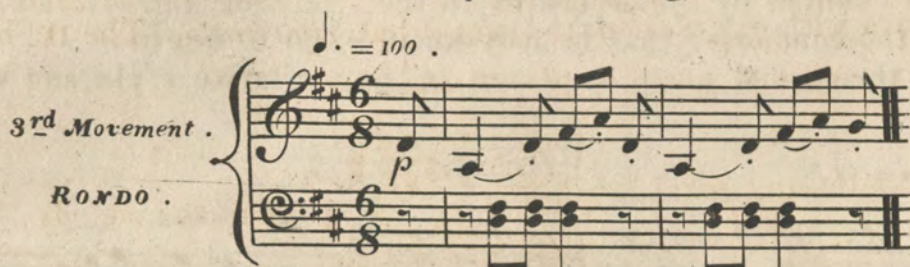
Tymp:

p

This Concerto having been arranged for the pianoforte by Beethoven, from the Violin part, we content ourselves with the remark, that the pianist must endeavour, as much as possible, to imitate the effect of the original, by a fine and powerful tone, a pure delivery, and a brilliant performance of the passages.

Larghetto $\text{♩} = 60$.

To be played with great delicacy and feeling.



Very lively, gay, and brilliant.*

§ 32. Fantasia for the Pianoforte, Orchestra & Chorus. Op:80.

(published in 1810, by Breitkopf & Härtel.)



This colossal and difficult *Introduction* must be played with the greatest expression, and with constantly increasing, energetic bravura. In the following passage, in particular,



the theme must be well marked with the thumb of the right hand, whilst the demi-semiquavers in the upper part, as well as the bass notes, are smartly and powerfully detached. The last bar (before the pause) *ritardando*, but *fortissimo*.

* Beethoven composed this Concerto (perhaps his greatest and most beautiful) in a very short time, in the year 1808, for the Violinist *Franz Clement*, by whom it was performed, scarcely two days after its completion, with the greatest effect.

** This last quarter of the bar has been erroneously omitted in all the editions.

Allegro . $\text{♩} = 138$.

2nd Time .

Tutti. *pp* *m.v.* *Solo.*

As the time is not counted by the orchestra in the foregoing *Introduction*, we must here make a sign to the conductor that he may know when to begin .

The solos before the pauses must be played in the recitative style, and with expression .

Allegretto . $\text{♩} = 76$.

3rd Time .

Tutti. *Solo.* *Thema.* *Ped.* *dol.* *f* *p* *f*

The Solo commences in steady time, and the theme is played quite simply, with the most *cantabile* expression and natural feeling; and, in the bar before the pause, rather *ritardando* . The cadence, light, quick, and soft . The following accompaniment, *piano* and detached . The subsequent passages, brilliant; and the last cadence, rushing into the next degree of movement .

Allegro molto . $\text{♩} = 138$.

4th Time .

ff

The whole of this movement very powerful and fiery, and well combined with the orchestra . The subsequent melody, and the accompaniment, soft, but afterwards *crescendo* up to *bravura* . The cadence-shake, greatly prolonged, and connected with the

Adagio ma non troppo . $\text{♩} = 88$.

5th Time .

Solo. *Clar.* *Fag.* *p*

This variation, very delicate, and the embellishments with much lightness, but all strictly in time: in like manner the concluding shake, as a transition to the

Solo. *hmmmm* *Tutti.*

6th Time.

f *ff* *sf* *sf*

Corni. *Bassi.*

In this introductory passage, we must take great care that the last chord of the Solo, in the first bar, comes in exactly with the orchestra. The whole theme with great power and in a military style, but not precipitately. The succeeding *legato*:

extremely tranquil, with the shifting pedal, and connected in as soft and *cantabile* a manner as possible, but in strict time. The following pauses, very loud and brilliant. The *Allegro*, as above, in the 2nd time.

*Allegretto ma non troppo,
quasi Andante con moto.*

♩ = 72.

7th Time.

Ped.

ff

sf

sf

sf

p

stacc.

From here, on a signal from the conductor, the Chorus (which has hitherto been silent) begins to count, in order to come in at the 12th bar. Up to this 12th bar, we advise the pianist always to strike the first note of each bar *louder* than the rest, so that no doubt may arise in regard to the time. For accuracy in the combined effect is here difficult, and the least mistake (or *ritardando* by the pianist) may occasion the greatest disorder. Hence, also, the time must be strictly observed. The *staccato* accompaniment must be played in a very piquant style, but softly.

Presto $\text{♩} = 12$.
8^{va} loco. *Tutti.* *Solo.* 3
8th Time. *ff*

From here to the end, all is bustling and powerful. It is almost indispensable that the pianist should not only make himself well acquainted with his own part, but also with the *Score* of this work; as the frequent change of time renders the performance very hazardous. But, on the other hand, when played with success, this *Fantasia* is unique in its kind.

On the intellectual conception of BEETHOVEN'S works .

If several good actors had to represent the same character, (as, for instance, *Hamlet*,) each would mostly differ from another in his conception of it, in many of the details. Thus, one would chiefly characterize melancholy, another irony, a third dissembled madness &c: and yet each of these representations may be perfectly satisfactory in its way, provided the general view be correct .

So, in the performance of classical compositions, and especially in those of Beethoven, much depends on the individuality of the player; (who is presupposed to possess a certain degree of virtuosity; for, a stumbler cannot think of intellectual conception.) — Hence, one may principally cause humour to predominate, another earnestness, a third feeling, a fourth bravura, and so on; but he who is able to unite all these, is evidently the most talented .

There are, however, important conditions which are indispensably necessary, and upon which everything else depends, namely: —

1st The right time .

2^{dly} The accurate observance of all the marks of expression, which Beethoven, particularly in his later works, has very carefully indicated .

3^{dly} The thorough mastery of all difficulties, and the cultivation of a good execution in all respects, which must have been previously acquired by the study of other excellent composers .

With the application of these three necessary conditions, we cannot fail in seizing the spirit of Beethoven's works .

We have everywhere endeavoured to indicate the exact time, both by Mälzl's Metronome and by words; and the observance of the same is certainly of the greatest importance, as the whole character of the piece is disfigured by a wrong degree of movement .

The observance of the other two conditions depends on the care and attention of the pianist .

The higher intellectual conception can only be acquired, even with innate talent, by an intimate acquaintance with all Beethoven's compositions, by means of an experienced teacher, and by the observance of all that we have endeavoured to point out, to the best of our ability, in these chapters, and in as minute a manner as the extent of the work permitted: and should the present essay lead to no farther result than that of directing the attention of the pianist to *all* the master-pieces of this immortal composer, we shall consider our efforts amply recompensed; for even many of his admirers scarcely know the half of them .

§ 34. When a pianist has already studied a piece in his own way, in a self-elected time, and has thus become enamoured of it, he finds it difficult to admit another time and style of performance, even though the latter be better and more correct. It may therefore sometimes happen, that many players will not immediately agree with the directions and the indications of the time here given. This arises very much from habit, and it cannot well be controverted; because, for instance, many players who are unable to command facility and bravura, content themselves by performing the most animated pieces in a tranquil and sober manner, and deem this the proper way.

But in the present case there can be only *one* perfectly correct mode of performance, and we have endeavoured, according to the best of our remembrance, to indicate the time, (as the most important part of correct conception,) and also the style of performance, according to Beethoven's own view.*

§ 35. On Beethoven's Vocal Compositions.

Beethoven wrote a great many songs and ballads, (chiefly to German words, but some also to Italian,) so that their exact number will, perhaps, be only first ascertained by some future complete edition of them.

To the most important belong:—*Adelaide*, (pub^d about 1799); *Liederkreis* to a distant mistress, (about 1814, one of his finest works); *The Quail's call*, (about 1804); *The blessing of friendship*, (1800); an Italian *Terzett*, (about 1814); several collections, published partly by Haslinger, and partly by Breitkopf & Härtel, during the years from 1805 to 1810; and, besides all these, a great number of single songs, canons, &c: We cannot fail to be astonished at this inexhaustible richness in melodies, as original as they are beautiful, of which even the shortest songs afford a proof.

In order to accompany these songs in a suitable manner, even the most skilful pianist must not trust to chance. The accompaniment, which is often difficult, must be as thoroughly studied, as any Solo; and the knowledge of Beethoven's compositions generally, as well as a spirited and delicate performance, are no less requisite. Although the time must be partly regulated by the style adopted by the singer, the accompanist must previously consider the same, and adapt it to the sense of the words and the spirit of the composition.

* If, at the period when Mozart and Beethoven publicly performed or directed their works, the extremely simple idea had occurred to any one of indicating by minutes and seconds the exact length of time that each composition took to perform, we should now have an authentic standard showing how fast every piece should be played according to the will of the author. And why should not this be henceforth adopted? We cannot calculate on every one possessing a Metronome. But when the player knows, for example, that a piece must last $8\frac{1}{2}$ minutes, he will be able to ascertain exactly, on the second or third time of playing it, how fast or how slow the degree of movement must be, in order precisely to complete this time. The like advantage will also be experienced by the director of an orchestra. And as time is, and ever will be, the same in all places, such an indication, by the author himself, would be intelligible to the remotest futurity. While we merely mention this idea in a cursory manner, we still flatter ourselves that the same may be eventually taken up and acted upon. It is well known how often the degree of movement is mistaken, especially in public performances. It is evident that, in great works, a deviation of a few moments may occur; as the nature of the locality, or of the orchestra, &c: must often excuse a slight difference.

CHAPTER IV.

ON THE PERFORMANCE OF THE FUGUES OF
 SEB: BACH, HANDEL, AND OTHER CLASSICAL AUTHORS.

§ 1. Whatever be the degree of fulness in compositions in the free style, as it is called, the subject or melody is always confined to *one* part, and all the rest serve only as a subordinate *accompaniment* to it. But in the fugue, it is quite otherwise. For, whether the fugue be in two, three, four, or five parts, each part is *essential*, and has its own peculiar and independent progression, differing entirely from all the other parts, and proceeding from beginning to end in a strictly consequent manner.

The fugue, therefore, has difficulties peculiar to itself, and requires a totally different mode of performance from the ordinary, elegant style of playing, which aims only at combined effect.

Even the way in which fugues are written proves the independence of each part, and it therefore becomes the player's duty to perform them with the like degree of independence. Thus, for instance, one part often moves in semiquavers, (but not as an *accompaniment*,) while at the same time another proceeds in quavers, a third in syncopation, a fourth in minims or crotchets, and each of these develops an idea peculiar to itself. Besides, each part must be played strictly *legato* (the *staccato* being generally inadmissible in fugues) and receive the expression which properly belongs to it.

Furthermore, wherever the principal subject or a counter-subject reappears, the part containing it must be performed louder, but without disturbing the combined harmony.

In short, each part must stand out as clearly and distinctly, as if it were played by a separate hand; and that too, even when, as is frequently the case in fugues, the notes lie in an unnatural and inconvenient position. Hence, the performance of a short, simple and clear-looking fugue is often more difficult than many a modern piece consisting of several thousand notes. For, all the above-mentioned difficulties (for which the player has only ten fingers at command) must be performed with unconstrained lightness, clearness and frequently also in a rapid degree of movement, without having recourse to the modern aids of pianoforte playing. The performing in *Arpeggio* or springing in sustained extensions, or the employment of the pedal for the purpose of conveniently continuing the sound of long notes, is wholly inadmissible in legitimate fugue-playing. Every sound must be continued by means of the fingers only, and the two hands must, as it were, become as many independent ones as there are different parts.

§ 2. These are the principal requisites for the correct performance of the classical fugues of SEB: BACH and HANDEL, and in general of all works and single passages which belong to this species. For even in Sonatas, Variations &c (as we have seen in BEETHOVEN) there occur single movements or passages in the strict style, in which this mode of playing is necessary.

§ 3. Two-part fugues are not subject to these difficulties. In them, it is only necessary always to mark the constantly recurring theme with greater emphasis.

As soon, however, as a third part enters between the others, it must in all cases where it lies inconveniently for one hand, be so divided between both, that it may always clearly preserve its smooth, independent progression. This can be attained in the following manner:—

1st. By departing, where necessary, from the ordinary rules of fingering, and placing the thumb on the black keys, even in rapid passages; as well as by passing the fingers one over another, or playing several notes in succession with the same finger.

2^{dly}. By acquiring the facility of quickly changing the fingers or even the hands, upon a key which is held down.

3^{dly}. By carefully ascertaining, while studying, with which hand this or that note of the inner part can be most conveniently taken, with the observance of the *legato*; for, in such passages, several ways of playing are often practicable, and we must therefore always select the best. Example:—

Moderato. HANDEL.

EX: 1. *mf*

N. B. Before explaining the Examples, it must be remarked, in reference to the indication of the fingering, that all the finger marks which are placed *over* the notes are meant for the right hand, and those which are placed *under*, for the left, whether the inner parts are given on the upper, or on the lower stave.

In the above example, even at the beginning of the 3^d bar, the right hand takes up the inner part with the first finger, and then the left can conveniently take the third and fourth parts. So, also, it is in the 7th bar. The player has only to bear in mind that every part must be performed strictly *legato*, even when, as in the upper part of the 4th bar, a finger has to skip to a distant key.

That in all fugued passages a firm, decided touch is necessary, is the more evident, as only by such means can a constantly full harmony be attained.

EX: 2.

Here, the third part enters in the bass, at the end of the 3rd bar, whilst the left hand still sustains the *E* in the middle part. But the *D* sharp which immediately follows is taken with the right hand as it can then be better connected with the next *F* sharp, and the left hand can better perform its passage. At the end of the 6th bar the *E* of the middle part is again taken with the left hand and sustained during the tied crotchet of the following bar, whilst the third finger is passed over the fourth, *legato*, in the under part. The following notes, *D* sharp *F* sharp, are then played with the right hand, as they lie inconveniently for the left. The *B*, on the contrary, must again be taken with the left. As the succession of three sixths, in the 8th bar, would be too inconvenient for the right hand to play *legato*, the left hand takes the *F* sharp of the first sixth and the others can then be easily glided, as well as the two following thirds. The next third, however, is better played with both hands.

By this judicious distribution of the middle part between the two hands, we see that each part can be smoothly connected; whilst, with any other mode of fingering, the *legato* would be often interrupted.

EX: 3.

Allegro.

(a) (b) (c) (d) (e) (f)

SEB: BACH.

At (a) the notes $G^\sharp$ are still played with the right hand, but the following A & $G^\sharp$ of the middle part are taken with the left. At (b) the third finger is passed over the fourth, *legato*. In the 4th bar, the $C^\sharp$ of the middle part is still taken with the right hand, but the $B^\sharp$ with the left. At (c) the $C^\sharp$ is played with the left hand, and all the rest with the right. [The $C^\sharp$ must not, of course, be held so long as the lower $F^\sharp$.] At (d) again, the $D^\sharp$ as well as the following $C^\sharp$ & $D^\sharp$ are played with the left hand. At (e) only the E of the middle part is played with the right hand. At (f) and (g) the middle part is taken with the left hand, as far as (h). At (g) also, the third finger is quickly exchanged for the fourth, on $G^\sharp$ in the bass. At (i), the fourth finger must quickly take the place of the second on $G^\sharp$, in order that the middle part, at (k) may be taken up with the right hand. In this manner the whole composition is played.

In this manner the whole complicated passage can be performed strictly *in three parts*, in the steadiest position of the hand, and perfectly *legato*. In any other way, we should be obliged, here and there, to play *staccato* — to skip, and in a measure to catch at the keys, which, in fugue-playing, must be avoided as much as possible: for, then the piece would be no longer in three parts.

[illegible]

As this piece must be performed tolerably quick, the *legato* of the semiquavers can only be attained in the above way; where, at (a), the right hand takes three notes — *F, G, A* — and, at (b), in the left hand, after the lower *F*, the second finger is passed over to *Bb*. At (c), in the bass, the third finger is passed equally as *legato* over the fourth.

It certainly requires considerable practice to perform such passages naturally and with freedom in every degree of movement, and especially to render it quite unobservable when one hand alternates with the other, in connected runs: but then the performance becomes perfect, and produces an effect which those will never attain, who play such pieces arbitrarily and conveniently, in a superficial and tripping manner.

§ 4. Such passages possess the peculiarity, that we can nearly always finger them in several ways, none of which can be declared really bad. But, on that account, the best is expected to be sought for, and this may often cost even the most experienced player much study and reflection. Frequently by assigning a single note to the other hand, a passage, otherwise difficult, can be rendered easy and convenient. Example:



Here, the four semiquavers in the middle part, at (a) are rather difficult. For, if we were to employ the left thumb for two or more notes in succession, they would necessarily appear uneven, particularly in *Allegro*-time. But when the two D's are played with the right thumb, the whole sounds perfectly even, viz:



These four notes can now be performed quite smooth, as the two thumbs alternate *legato* with each other.

§ 5. That which we now call *style* and *expression*, was unknown to the ancient masters, of HANDEL'S and SEB: BACH'S time; first, because the instruments then in use, (the *Organ*, and *Harpsichord*,) were not at all suited thereto; and secondly, because their mode of fingering was still very faulty. The highly important use of the thumb in passing under the fingers, and the passing of the latter over the thumb was not then discovered, and the scales were either played thus:



or, in a quick degree of movement, the runs were divided between the two hands.



* See *Em: Bach's* "Clavierschule"; to whom, however, the better use of the thumb was already known. (About 1780, consequently many years after *Seb: Bach* and *Handel*.) (6797)

Hence, in the performance of fugues &c the *forte*, *piano*, or *legato* in a quick degree of movement, was then out of the question. But it would be ridiculous if, from excessive reverence for the ancients, we were now *voluntarily* to sacrifice the good which they were *compelled* to dispense with, and consequently to consider ourselves obliged to perform fugues in as monotonous and formal a manner, as must of necessity have been the case, when the present style of playing was entirely unknown.*

We are therefore of opinion that, in the performance of ancient fugues and other compositions, a well directed expression, conformable to our taste, is both necessary and justifiable; as those masters would certainly have availed themselves of it had they possessed the excellent Pianofortes of the present day.

§ 6. If no expression of single passages is practicable on the organ by reason of its uniformity of sound, this defect is compensated for by the important property, that *each note continues to sound with equal power* as long as the key is held down. But as the pianoforte does not possess this property, (neither should it possess it, otherwise its entire peculiarity would be changed,) it follows, that *each longer note must be more forcibly marked*, in order that it may continue sounding whilst the quicker, intermediate notes are performed according to their duration: and this single obligation entails every gradation of tone in modern playing.

The majority of fugue-subjects consist of longer notes, than the succeeding development; thus, after a subject consisting of semibreves, or minims, passages often follow in quavers, semiquavers, or even in notes of shorter duration. It is therefore naturally requisite, that the subject, in its frequent re-appearance afterwards, must be *more forcibly marked*, in order that it may not be lost in the busy movement of the other parts.

§ 7. Hence, in the performance of all fugues on the pianoforte, the following rules are established.

1. As often as the principal subject recurs, and especially when it forms an inner part, it must be struck louder than the parts which accompany it.
2. When there is a counter subject, the same must likewise be marked, though somewhat less than the principal subject.
3. When the number of parts is increased by the entry of a new one, a *crescendo* or *più forte* is applicable. Also when the movement ascends.
4. When all the parts are employed, loud playing is generally in its place.
5. When only a few parts continue the piece, a *piano* or *diminuendo* is suitable.
6. When a bass note has to be sustained throughout several bars in a fugue, it must be re-struck in each bar, in a slow degree of movement; and, in a quicker movement, in every alternate bar.
7. The expression which has been given to the subject at the beginning of the fugue, must be exactly imitated at each repetition of it, in whatever part it may occur.
8. Every fugue must be played in strict time. But, before a pause or in the concluding bars, a *ritardando* is allowed.
9. In general, all fugues must be played *legato*, if the contrary be not indicated by rests or short notes.

* Seb: Bach wrote his celebrated 30 Variations for the Harpsichord with two rows of keys, and consequently, very practicable.

10. Every note must be sustained precisely according to its value; and performing in *arpeggio*, or striking the notes of the different parts one after another, is by no means permitted. In this respect the pianoforte must be treated exactly like the organ, where all chords are struck exactly together.

11. The *pedal* is never required in the more ancient fugues.*

§ 8. The fugue is a skilful and intellectual musical work, the invention of which dates from the first period of the development of modern music, consequently about four hundred years ago. The rules by which it is composed have, during this time, become so firmly established, that any departure from them, would destroy the peculiarity which distinguishes this form of art.

A subject commenced by one part is successively repeated by all the others according to certain rules, whilst each part which has previously entered, forms by its continuous and independent progression, the complete harmonic texture. This frequent repetition of the subject in each part, according to fixed laws, and in a circle of relative keys, is the matter of which every regular fugue is formed.

Besides this it must also be remarked that a counter subject is often given with the principal subject; that the latter may be *inverted*; that the parts may enter with it sooner after each other than they did at first (thereby forming the so-called *stretto*); that the subject may be *diminished*, by making each minim a crotchet, each crotchet a quaver &c; that, by the contrary procedure, it may be *augmented*; that fugues may be written on *three* or *four* subjects; and many other artifices.

§ 9. If we reflect that all these skilful contrivances, which are often united, must form a beautiful harmonic whole, which, in general, must not be of long duration, and which consists only of *three, four, five*, or at most (and rarely) of six parts, within the compass of four octaves; we shall not fail to admire the ancient masters, who have hitherto been the most distinguished in this art, and who are still unsurpassed.

But it will be also conceived, that a very perfect performance is required, in order to render a work of this kind *clear* and *intelligible*, particularly on the Pianoforte. For it cannot be supposed that the auditor will discern the skill of the composition from the mere notes; he must be made to comprehend it through the sense of hearing, which would be impossible with a confused or monotonous style of playing.

Every pianist who is thoroughly purposed to attain perfection, should in general ask himself, when studying: — “Will he who hears this piece for the first time, comprehend it as clearly from my performance, as I do myself, after having practised it a hundred times?”

§ 10. We now give a progressive series of complete fugues by the best ancient masters; many of which have hitherto been but little known.

The added fingering must be strictly observed, and, in studying, regard should also be paid to the accompanying remarks.

In order that no species may be omitted, we commence with a fugue in two parts.**

* We here speak entirely of the Damp or Forte pedal.

** As an exposition of the theory of the fugue does not belong to this place, we recommend the great work of REICHA, “*Traité de Composition*,” or that by MARPURG, “*Abhandlung über die Fuge*,” on this subject.

Allegro vivace. ♩ = 80.

KIRNBERGER.

FUGUE
N^o 1.
(in 2 parts.)

The musical score is written for two parts on grand staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro vivace' with a quarter note equal to 80 beats per minute. The score consists of five systems of music. The first system begins with a forte (f) dynamic and includes fingering numbers (1, 2, 3, 4) and a slur. The second system continues the melodic and harmonic development. The third system features a 'dim:' (diminuendo) marking. The fourth system includes 'p' (piano), 'cresc:' (crescendo), and 'f' (forte) markings, along with 'dim:'. The fifth system concludes with 'p' and 'cresc:' markings. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingering instructions for both hands.

This musical score consists of four systems of staves. The first system shows a piano part with a right-hand melody and a left-hand accompaniment, marked with *sf* and *hr*. The second system continues the piano part with *piu f* and *hr* markings. The third system introduces a new section with *ff* and *sf* markings. The fourth system concludes the piece with *sf* and *fz* markings. Numerous fingerings (e.g., 1, 2, 3, 4, 2+, 1+, 3+, 4+) and articulation marks (e.g., +, ~) are present throughout the score.

This example belongs to the class of brilliant pianoforte fugues, and must be performed with energy and in a lively degree of movement. In the 5th bar, the second *F* in the left hand must be played very *staccato*, in order that it may be struck clearly by the right hand immediately afterwards.

Moderato. $\text{♩} = 5+$. KIRNBERGER.

FUGUE
N^o 2.
in 3 parts.)

The score for Fugue No. 2 is in 3/8 time and consists of two systems. The first system shows the piano part with a right-hand melody and a left-hand accompaniment, marked with *p*. The second system continues the piano part with *cresc.* marking. The organ part is shown in the right-hand staff of each system, with various fingerings and articulation marks.

In this short, but spirited fugue, the counter subject  is interwoven in the 19th bar, which then, together with the principal subject, passes into all the parts, and must be everywhere clearly brought out. All the parts are *legato*, but the two notes of the principal subject which are marked with dots must be played *staccato* throughout the fugue. In the last three bars, (which are to be played *dim:* and *rall:*;) the small notes in the right hand must be performed as *quavers*. In the pe-

nultimate bar, the left hand must play thus:  where, after the *F* & *Bb*, the thumb takes the place of the second finger, on the *Bb*. The *F*, in the middle part, which follows the two semiquavers, belongs to the right hand.

Andantino espressivo . ♩. = 56 .

FRIEDEMANN BACH .

sempre legato e cantabile .FUGUE
N° 3.
(in 3 parts.)

The musical score for Fugue No. 3 in G major, BWV 578 by Friedemann Bach, is presented in six systems. Each system consists of three staves: the top staff for the right hand and the bottom two staves for the left hand. The time signature is 6/8. The key signature has one sharp (F#). The tempo is marked *Andantino espressivo* with a quarter note equal to 56 beats. The performance instruction is *sempre legato e cantabile*. The score includes various musical notations such as slurs, ties, and accidentals. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The score includes various musical notations such as slurs, ties, and accidentals.

* The last two quavers of the middle part are taken by the right hand, in order that the left may commence the subject in the bass firmly and with precision .

The musical score is a fugue in G major, 3/4 time. It consists of six systems of grand staves. The notation includes numerous fingering numbers (1, 2, 3, 4) and fingerings with '+' signs, indicating complex technical requirements. Dynamic markings such as *cresc:*, *f*, *dim:*, *p*, *dol:*, *sf*, and *p rall:* are used throughout. The piece ends with a double bar line and a '1 + 1-' marking below the final measure.

This simple, but very agreeable and expressive fugue appears very easy; but the strict, continuous *legato* of each part, demands a scrupulous observance of the fingering as well as a fine touch, in order, by every means of expression, to render the pathetic character of the piece. From the 29th bar onwards, the subject in the middle part must be so exactly divided between both hands, that it may appear as if played with one.

Andante con moto. ♩ = 84. sempre legato.

FRIEDEMANN BACH.

FUGUE
N^o 4.
(in 3 parts.)

Bar numbers: (1), (6), (11), (16), (21), (26), (31), (36), (41), (46).

Dynamic markings: *f*, *p*, *sf*, *dim.*, *cresc.*.

Fingerings: 1, 2, 3, 4.

Breath marks: +.

* In the greater fugues we shall number the bars, in order to facilitate the reference in the accompanying remarks.

Musical notation for a piano piece, page 133. The score is written for a grand piano with a treble and bass staff. It features complex fingerings, dynamic markings, and articulation. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *cresc:*, *f*, *p*, *sf*, *dim:*, *pp*, *fz*, and *p dol:*. Measure numbers (51, 56, 61, 66, 71, 76, 81, 86, 91, 96, 101) are placed above the staff. The key signature has two flats (Bb and Eb).

* The Bb in the left hand must be strictly held down, until the right strikes the Ab.

106) 111) 116) 126) 131) 136) 141) 146) 151) 156)

sf *p* *f* *sf* *cresc.* *fz* *p* *f* *sf* *p* *cresc.*

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135

161

166

171

176

181

186

191

196

sf

fz

dim.

p

cresc.

f

sf

sf

dim.

p

sf

dol: espressivo.

cresc.

ff

dim.

p

ral. - len - tan - do.

In this fugue, the principal subject is accompanied at the very commencement with a counter subject, which is then developed in conjunction with the former. The first note of the principal subject must always be played very loud, but all the rest soft, very *legato*, and with great expression. In the 106th bar, the *stretto* of the principal subject begins in the two lower parts, where it enters one bar later in the middle part. Both must be played very loud and *legato*. — In the 139th bar, the *inversion* of both subjects commences. In the 161st bar, the subject in its direct form is followed by its *inversion*, as a *stretto*. Similarly in the 171st bar. Each principal subject, as well as the counter subject, must be every where made to stand out clearly. This fugue is of fine effect, and its mild and highly pathetic character, necessarily demands a very expressive performance. It is, moreover, perfectly suited to the organ.

Lento maestoso. ♩ = 16.

FUGUE
N^o 5.
(in 4 parts.)

The musical score consists of four systems, each with a treble and bass staff. The first system includes the title 'FUGUE N^o 5. (in 4 parts.)' and the tempo 'Lento maestoso. ♩ = 16.' The score is written in G major (one sharp) and 4/4 time. It features a variety of musical notations including dynamics (f, sf, p, dim, cresc), articulation (accents, slurs), and fingerings. The fugue begins with a forte (f) dynamic and features complex polyphonic textures with many sixteenth and thirty-second notes. The piece concludes with a piano (p) dynamic and a final cadence.

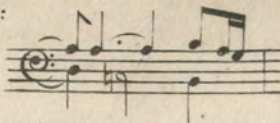
The musical score is written for a single instrument, likely a harpsichord or spinet, as indicated by the grand staff notation. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into five systems. The first system begins with a treble clef and a bass clef, with a key signature of one sharp. The music is characterized by rapid sixteenth-note passages and complex fingering. Dynamics include *cresc.*, *f*, and *sf*. The second system continues the rapid passages, with *sf* and *h* markings. The third system features a *sf* dynamic and a *h* marking. The fourth system includes a *sf* dynamic and a *h* marking. The fifth system concludes with a *rallentando* marking and a final cadence.

The energetic and varied character of this fugue, which was written in the seventeenth century, requires a corresponding marked and vigorous performance. In the 7th bar a counter subject begins, which, together with the principal subject, is developed throughout the fugue, and of which the last three semiquavers are *staccato*. All the rest must be played *legato*. In the 32nd bar is the *stretto*, in which the theme is also inverted. The last three bars must be played gradually slower, but always *forte*.

FUGUE
N.º 6.
(in 4 parts.)

The musical score for Fugue No. 6 is presented in six systems. Each system contains a treble and bass staff. The notation includes various musical symbols: notes, rests, slurs, and dynamic markings such as *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1 through 4. There are also some performance instructions like *cresc.* (crescendo) and a note about sound continuation marked with an asterisk (*). The score is written in G major (one sharp) and 4/4 time.

* When a note which is sustained in one part requires to be struck in another, the sound is continued from this second note. Here, therefore, the left hand must play thus:



Here, also, a connected, energetically marked performance is especially suited to the character of the fugue, and it is not difficult to make the subject stand out, as it begins with slow notes and thus clearly distinguishes itself. The second half of the subject furnishes the matter for the further development, as it is employed for *imitations*, which take place sometimes in one part and sometimes in another. In the foregoing fugues this kind of development is often used, and in performance such imitative passages must be clearly brought out, as they increase the interest and spirit of the fugue, as much as the frequent entry of the principal subject.

When we have learned how significant even the simplest group of notes can be rendered by the mode of performance, we shall comprehend how greatly this must be the case in fugues, where each note has its particular value and appointment, and where the harmonic involutions continually succeed one another.

FUGUE
N^o 7.
(in 5 parts.)

The musical score for Fugue No. 7 by Muzio Clementi is presented in six systems. Each system consists of a grand staff with a treble and bass clef. The first system is marked *mf* and includes a first ending bracket. The second system is marked *p* and includes a *cresc:* marking. The third system is marked *f* and includes a first ending bracket. The fourth system is marked *dim:* and includes a *cresc:* marking. The fifth system is marked *f* and includes a first ending bracket. The sixth system is marked *sf* and includes a first ending bracket. The score is numbered 6797 at the bottom.

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Measure numbers 33, 37, 41, 45, and 49 are marked at the beginning of their respective systems. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

* Two notes played successively with the same finger must always sound clearly, and be as *legato* as possible.

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The musical score consists of six systems of grand staves. The notation is highly detailed, with numerous fingerings indicated by numbers 1-4 and '+' signs. Dynamic markings include *cresc.*, *sf*, *dim.*, *p*, and *f*. Articulation marks like slurs and accents are present throughout. Measure numbers (77), (81), (85), (89), and (93) are placed above the staves. The key signature has two sharps (F# and C#), and the time signature is 4/4.

* This changing of the finger on sustained notes (or even on chords) is one of the most necessary qualifications for fugue-playing, and must everywhere be accomplished unconstrainedly, even in a rapid movement.

Handwritten musical score for piano, measures 97-117. The score is written on six systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *sf* (sforzando), *dim:* (diminuendo), *p* (piano), *cresc:* (crescendo), *f* (forte), and *ff* (fortissimo). Measure numbers 97, 101, 105, 109, 113, and 117 are indicated. The score concludes with a double bar line and the number 6797.

The musical score consists of five staves. The first three staves are grand staves (treble and bass clef). The fourth and fifth staves are single staves. The score includes various musical notations such as notes, rests, and dynamic markings like *sf*, *dim*, and *cresc*. Fingerings are indicated by numbers 1-4. Measure numbers (121), (125), and (129) are marked. The tempo changes to *Adagio* at measure 129.

Fugues in five parts are rarely composed: for if so many involutions are practicable in three and four part music, these are increased, when five parts are employed, to a degree which renders both the composing and the playing difficult.

The preceding grand fugue by CLEMENTI is particularly instructive for every performer, as the fulness of the same calls for the greatest skill in playing. Here, also, a strict *legato* must be observed, and the constantly recurring theme, in all the parts, must be always firmly marked.

From the 28th bar, the *stretto* commences, and must be everywhere clearly struck out, particularly in the middle parts. In the 67th bar, the theme is inverted.

In several passages there occur extensions greater than an octave. Persons with small hands can only play these very quickly in *arpeggio*, without however interrupting the *legato*.

The 35th and 36th bar must be played very softly and with great expression; and similarly wherever the same passage is repeated.

The character of this fugue is grand and energetic, and the degree of movement, a moderate, but not dragging, *Allegro*.

FUGUE
N^o 8,
(in 3 parts.)

p *leggiere*:

The musical score for Fugue No. 8 in G major, BWV 578, by Sebastian Bach, is presented in three parts: Treble, Bass, and Continuo. The piece is in 3/8 time and G major. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like *p*, *f*, *cresc.*, and *leggiere*. Fingerings are indicated by numbers 1-4. The score is divided into six systems, each with a Treble, Bass, and Continuo staff.

* We give only this one fugue by SEB: BACH, as every student of fugue playing should possess his 48 Preludes and Fugues: the edition with fingering, published by Mess^{rs} Cocks & Co

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short study. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring complex rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings such as *sf* (sforzando), *f* (forte), *ff* (fortissimo), and *dim:* (diminuendo) are used throughout. There are also markings for *tr* (trills) and *p* (piano). The page is numbered 123 at the bottom left.

This belongs to the class of lively and animated pianoforte fugues, and must be performed in a brilliant and fluent manner. At the conclusion, the theme which occurs as a middle part, must be clearly brought out.

Allegro. ♩ = 120.

HANDEL.

FUGUE
N^o 9.
(in 4 parts.)

(1) *f* 1 1 1 + 3+2+ 3+4+ 41+3 41+3 4+ 1 24+

(4) *f* 1 3 +4 1 4 +43+ 14 31 *)+4 3 1+2 1 2 3
4 2 4+1+ 1 4 3 + 1 2 4 3 2 4 1 21 + 4

(7) 1 + 2 3 3 2 3 4 3 1 + 1 + 2 1 + 4 2 3 4 *Hum* 12 4 4 4 4 4 4
3 + 3 2 1 *sf* *f* 1 + 1 2 + 1 + 1 3 3 + 1 2 + 4 4 +
4 2 2 1 + 1 2 + 1 + 3 4 1 + 3

(10) 4 + 4 4 1 4 + 4 + 4 3 1 + 2 3 4 4 3 2 1 + 2 1 + 3 + 3 + 4 1
4 + 2 4 + 1 + 1 + 4 3 + 1 3 4 3 1 2 1

(13) +4 +1 + *sf* 1 + 2 + 1 4 + 4 3 4 3 1 3 4 3 1 4 2 + 4 3 2 4 4 4
f 1 2 3 4 1 + 3 4 1 + 3 2 2 4 + 1 + 2
3 + 2 + 4 1 + 3 4 1 + 3 2 2 4 + 1 + 2

* The first finger of the left hand must be placed on G, over the thumb of the right hand.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include 'f' (forte) and 'p' (piano). The piece is divided into measures, with measure numbers (16), (19), (22), (25), and (28) marked at the beginning of their respective systems. The notation is complex, with many beamed notes and intricate fingerings, suggesting a high level of technical difficulty. The page is numbered '1' in the bottom right corner.

(31) *f* *ff*

(34) *dim:* *p* *f*

(37)

(40) *ff* *sempre ff* *marcato.*

(43) *sf*

(46)

(49)

(52)

(55)

(58)

ff

sf

dim.

p

cresc.

ff

sf

sf

6797

(61)

(64)

(67)

(70)

(73)

Adagio.

ritard:

This celebrated fugue ranks as one of the most difficult, for it must be played very quick, in a flowing, natural and brilliant style, and yet *legato* in all the parts. The first three notes of the subject must not be played *staccato*, but always in a marked and very energetic manner. In the 2nd bar, the semiquavers must be closely connected and performed with the prescribed fingering. Here, as elsewhere, when more than two parts occur, it must be well considered, with which hand each note of the middle parts should be taken; and this we have everywhere indicated as clearly as possible by the situation of the fingering over or under the notes. Thus, in the 11th bar, the *F* sharp in the middle part is to be taken with the right hand, and the following *B* with the left, by which means the passage will appear quite smooth, if the hands are held steadily over the keys.

In the 18th bar, the thirds in the middle parts can be very easily played *legato* with the left hand, whilst the right sustains the upper *B*. Afterwards, in the same bar, when the second finger in the upper part is immediately followed by the third and thumb, this must be effected without the least interruption of the *legato*; which, with much practice and the rapidity of finger thereby acquired, is perfectly practicable. This remark applies equally to all similar cases.

In the 25th bar, and elsewhere, the semiquavers in the middle part, which are divided between both hands, must be performed with the greatest possible equality.

From the 29th bar, the frequently recurring subject must be energetically brought out, particularly from bar 36 where it occurs alternately in both hands.

In the 42nd and following bars, the powerful *staccato* in the bass, is much more effective than if it were *legato*.

At the end of the 55th bar, the last *B* in the middle part must be taken with the right hand, as it afterwards requires to be sustained; whilst, in the 56th bar, the subject in the bass is played *tenuto* in the most energetic and imposing style.

In the 68th and two following bars, the passage in the left hand requires to be well practised, as it must not be played trippingly or detached.

In the 73rd bar, the subject commencing on *B*, in the lower middle part, must be very clearly marked.

In the 75th bar, the under middle part must be played very *legato*, and the whole, *ritardando*. The conclusion must be slow, powerful and majestic.

This fugue, played in a quick time, is a grand and spirited work of art and bravura piece for any pianist; the thorough practice of which, facilitates the performance of all other fugues.

Moderato. ♩ = 92.

HANDEL.

FUGUE
N^o 10.
(in 4 parts.)

6-9

Handwritten musical score for piano, page 154. The score consists of six systems of music, each with a treble and bass staff. The key signature is D major (two sharps). The music is characterized by complex fingerings, often indicated by numbers 1-4 and '+' signs, and various dynamics including *cresc:*, *f*, *sf*, and *p*. The notation includes many slurs, ties, and accents. The first system begins with a measure marked '34' and a slur. The second system includes a *cresc:* marking and a *f* dynamic. The third system features a *sf* dynamic and a *p* dynamic. The fourth system includes a *cresc:* marking and a *f* dynamic. The fifth system includes a *sf* dynamic and a *f* dynamic. The sixth system includes a *sf* dynamic and a *f* dynamic. The score is numbered 6797 at the bottom.

This page of musical notation, numbered 155, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is characterized by intricate fingerings, often indicated by numbers 1-4 and '+' signs, and dynamic markings such as *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *dol.* (dolce). The notation includes various musical symbols like slurs, accents, and ties, suggesting a highly technical and expressive piece. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

System 1: Treble staff begins with a series of eighth notes and sixteenth notes, heavily fingered. Bass staff has a few notes with a *sf* marking. Dynamics include *sf*, *p*, and *dol.*

System 2: Treble staff continues with complex patterns. Bass staff has a *sf* marking. Dynamics include *sf*, *p*, *cresc.*, and *sf*.

System 3: Treble staff features a large slur over a series of notes. Bass staff has a *sf* marking. Dynamics include *sf* and *p*.

System 4: Treble staff has a *sf* marking. Bass staff has a *sf* marking. Dynamics include *sf* and *f*.

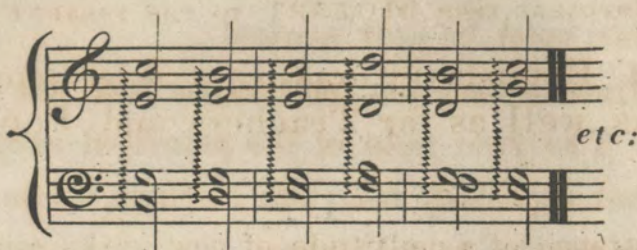
System 5: Treble staff has a *sf* marking. Bass staff has a *sf* marking. Dynamics include *sf* and *f*.

System 6: Treble staff has a *sf* marking. Bass staff has a *sf* marking. Dynamics include *sf* and *f*.

The image shows a page of a musical score, likely for a piano. The score is written in treble and bass staves, with various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#). The piece concludes with the tempo change "Adagio." and the instruction "ri - tar - dan - do.".

The score is divided into five systems, each with a treble staff and a bass staff. The first system includes dynamic markings such as *sf* (sforzando) and *p dol:* (piano dolce). The second system features a *cresc:* (crescendo) marking. The third system includes a *dim:* (diminuendo) marking. The fourth system features a *cresc:* marking. The fifth system includes a *ff* (fortissimo) marking and the instruction "ri - tar - dan - do.".

We feel convinced, that the majority would play these chords in the following manner, without being at all aware of it:



may, that, even with the greatest care, some notes would be heard to fall in afterwards. In the free style of playing this may be often very well; but in fugues the firm, simultaneous touch is so essential, that any departure from it necessarily destroys the effect and spirit of strict compositions.

2. We are so much accustomed to the use of the pedal, that we no longer trouble ourselves to sustain the notes of the lower and middle parts according to their value, as the pedal itself does this. Hence, many find it exceedingly difficult to produce the *legato* in all the parts *with the fingers only*, and frequently the progression of the harmonies is interrupted by skips, short rests &c, if great pains be not taken to study the fugues in the way we have described.

3. As the modern style of pianoforte playing depends on elegance, rapidity, brilliance, bravura and the like, few players possess that pure and solid touch which imparts interest even to simple and tranquil compositions without those outward expedients.

4. Lastly, with many the prejudice prevails, that fugues are mere dry, cold, and learned productions, without feeling, or euphony; and, with a faulty and bad performance of them, this false impression will certainly be strengthened.

§ 12. These are the principal reasons why only few — very few pianists are able to play *properly* such compositions in the strict style. But he who, from true, innate feeling, (not affectation,) delights in these works of art, and earnestly and zealously devotes himself to the study of them, will be rewarded with a noble and intellectual enjoyment, which nothing else in music can equal; and the masterly performance of compositions of this class is certainly one of the most honourable qualifications of a real Virtuoso.

APPENDIX.

A LIST OF THE BEST AND MOST USEFUL WORKS FOR THE PIANOFORTE, BY THE MOST ESTEEMED COMPOSERS, FROM MOZART TO THE PRESENT TIME.

To assist Pianists in making a selection for study,
as well as for Teachers and Pupils.

The constant appearance of a multitude of new works, easily accounts for a fact much to be regretted — namely, that many of the older compositions sink more and more into oblivion, until, at last, even their existence is unknown to the public.

Many pianists who desire to make themselves acquainted with the best works of the ancient and modern authors, are therefore naturally in doubt what to select, and overlook much that is excellent.

In like manner, many teachers are often puzzled to select the *most suitable* pieces for their pupils; as we cannot always think of every work in an instant, and as the ordinary music-catalogues afford not the slightest assistance in this respect.

We are therefore of opinion that, in closing this Supplement, we cannot do better than add a list of the finest, most useful, and most esteemed works of all the celebrated composers for the Pianoforte since *Mozart's* time.

It being difficult to ascertain the *number* of the work, in the case of the more ancient pieces, we have given the notation of the theme. But the mention of the title, the number of the work, and the key of modern compositions, will be sufficient for finding them.

As before observed, we shall only mention the *best* piano forte pieces, both *Solo* and with accompaniments; but it must not therefore be supposed that we lightly esteem all the other works of these authors which are not here named, or that we wish to make them appear indifferent to the player.

We here only mention those in particular which, in the course of time, have acquired a decided popularity, both among connoisseurs and with the public, and which are likewise especially adapted for performance in large circles, — a property which many otherwise very substantial compositions do not possess.

As far as possible, a chronological order has been here adopted, according to the period in which each author flourished.

W. A. MOZART.

(born 1756, died 1791.)

For the Pianoforte Solo.

Allegro maestoso.

1. Sonata in A minor.

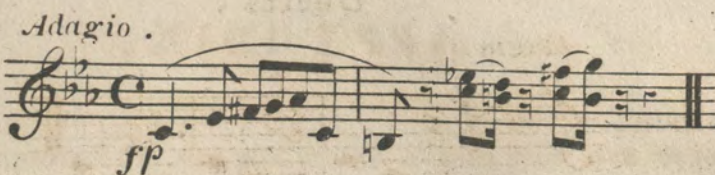


Allegro.

2. Sonata in F.



3. Fantasia and Sonata
in C minor.



4. Sonata in B flat.



5. Sonata in C minor.



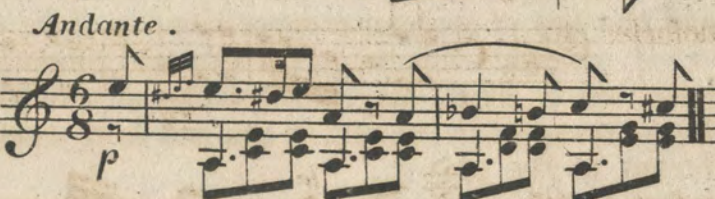
6. Overture and Fugue in C.
(in Handel's style.)



7. Fantasia and Fugue
in C.



8. Rondo in A minor.



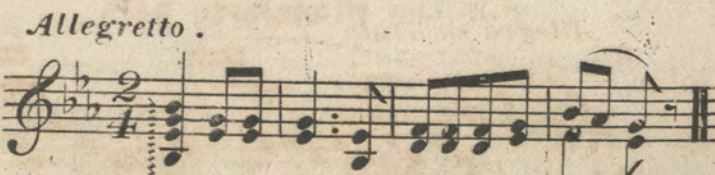
9. Adagio in B minor.



10. Gigue in G.

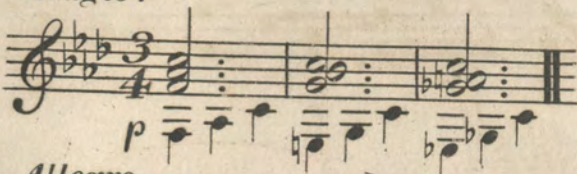
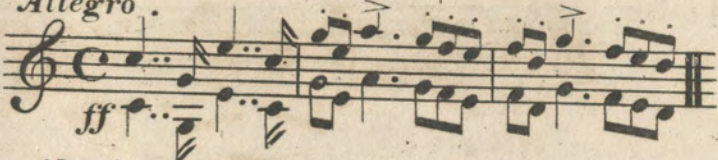
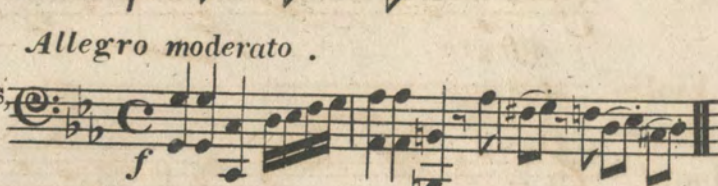


11. Variations on "Je
suis Lindor" in E flat.

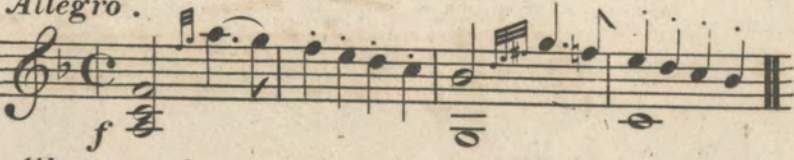


* The two Sonatas (Nos 4 & 5) are not in the complete edition of Mozart's works, according to our knowledge: but they are so excellent and full of genius, that we should recommend them, even if their authenticity were doubtful.

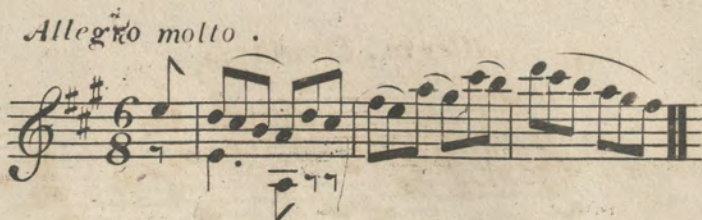
Duets .

- Adagio.*
1. Sonata in F minor . 
- Allegro.*
2. Sonata in C . 
- Adagio.*
3. Sonata in F . 
- Allegro.*
4. Fantasia in F minor . 
- Thema.*
5. Variations in G. . 
- Allegro moderato.*
6. Fugue for 2 pianofortes in C minor . 
7. Sonata for 2 pianofortes in D . 

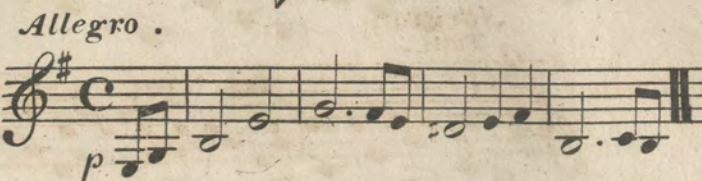
Pianoforte works with accompaniments .

- Allegro.*
1. Sonata with Violin, in F . 
- Allegro moderato.*
2. Sonata with Violin, in B flat . 
- Allegro.*
3. Sonata with Violin, in E flat . 

4. Sonata with Violin,
in A.



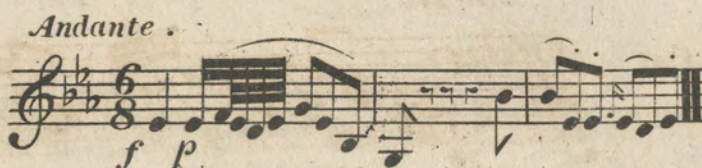
5. Sonata with Violin,
in E minor.



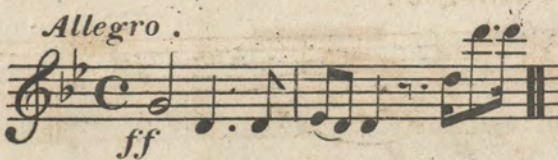
6. Trio with Violin
and Violoncello, in G.



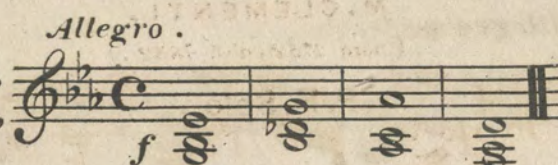
7. Trio with Clarinet
and Viola, in E flat.



8. Quartett with Violin,
Viola and Violoncello,
in G minor.



9. Quartett with Violin,
Viola and Violoncello,
in E flat.

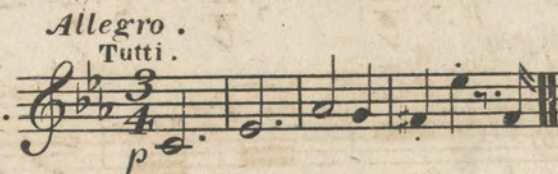


10. Quintett with Hautboy
Clarinet, Horn and Bassoon, in E flat
(The same also as a Quartett
with stringed instruments.)

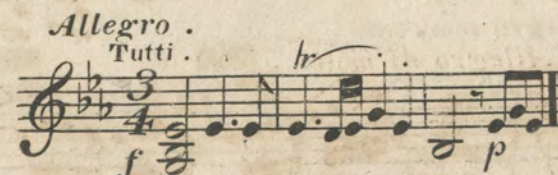


Concertos.

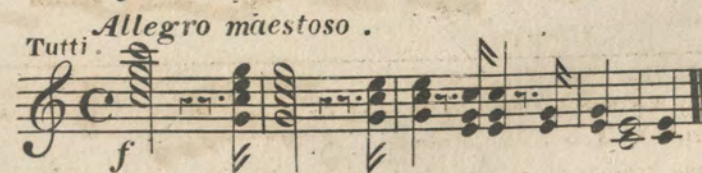
1. Concerto in C minor.



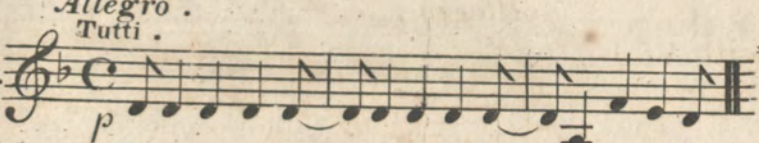
2. Concerto in E flat.



3. Concerto in C.



4. Concerto in C. *Allegro. Tutti.* 

5. Concerto in D minor. *Allegro. Tutti.* 

J. HAYDN.

(born 1732, died 1809.)

P. F. Solo.

1. Sonata in E flat. *Allegro.* 

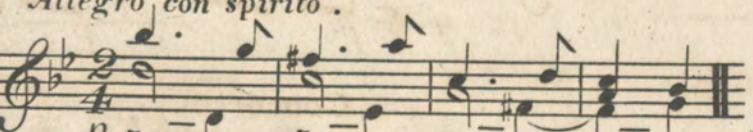
2. Sonata in E flat. *Allegro.* 

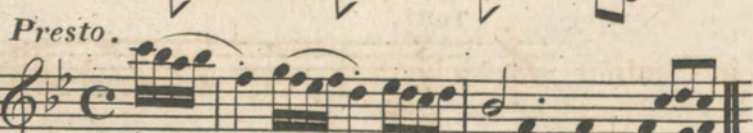
M. CLEMENTI.

(born 1752, died 1832.)

P. F. Solo.

1. Sonata in C. *Presto.* 

2. Sonata in G minor. *Allegro con spirito.* 

3. Sonata in B flat. *Presto.* 

4. Sonata in C. *Allegro di molto.* 

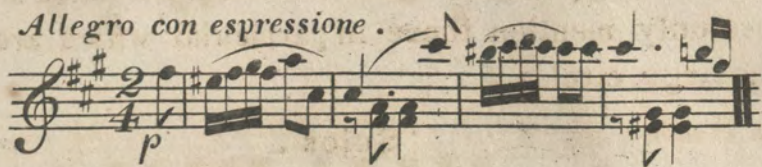
* The Concertos Nos 1, 3 & 5 were arranged by Hummel for modern Pianofortes, and furnished with excellent cadences. Kalkbrenner has likewise arranged No 3, in a similar manner.

** The Finale of this Sonata consists of variations on the theme which Mozart has also arranged: "Je suis Lindor," and it is interesting to compare the different modes of treatment adopted by these two masters.

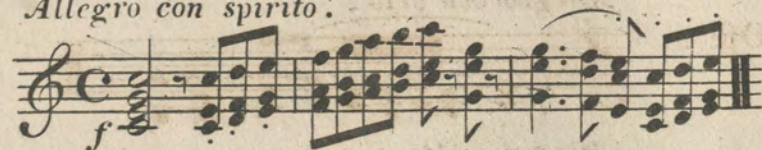
5. Sonata in A .

Maestoso e cantabile .

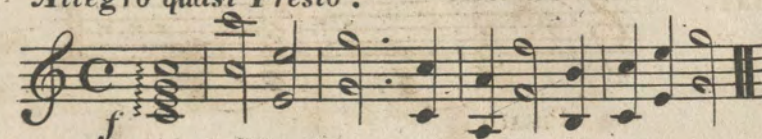
6. Sonata in F sharp minor .

Allegro con espressione .

7. Sonata in C .

Allegro con spirito .

8. Sonata in C .

Allegro quasi Presto .

NB . The three grand Sonatas of which this is the first, were published by *Artaria*, in 1807, in an edition entirely altered by the Author; and to this new arrangement we here refer .

9. Sonata in E flat .

Allegro assai .

10. Sonata in C .

Allegro con spirito .

11. Sonata in G minor .

Largo sostenuto .

12. Sonata in B minor .

Molto Adagio .

13. Sonata in D minor and major .

Adagio molto .

14. *Gradus ad Parnassum*, consisting of three volumes of the most excellent studies in the strict and free styles, which are indispensable to every advanced pianist .

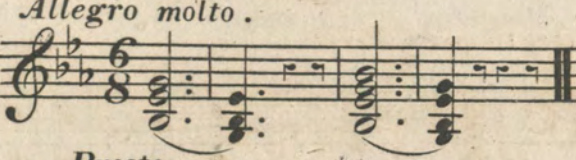
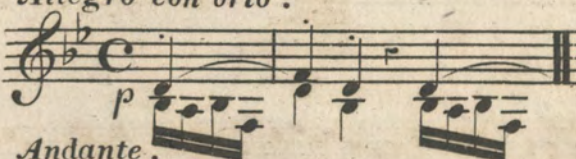
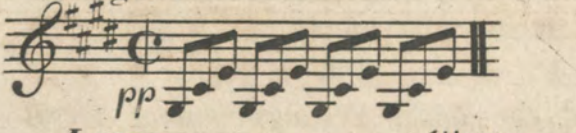
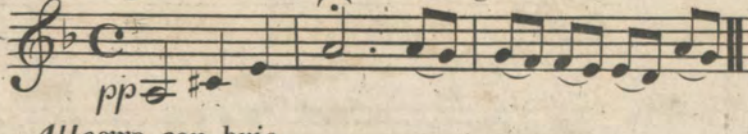
* There exist upwards of 60 Solo-Sonatas by Clementi, of which the others, not here mentioned, are mostly excellent .

L.V. BEETHOVEN .

(born 1770 , died 1827 .)

From the almost unexceptionable excellence of *Beethoven's* pianoforte compositions, we shall here only mention those in particular which are especially adapted for performance in large circles .

Solos .

1. Sonata in C. Op: 2.
Nº 3. *Allegro con brio .* 
2. Sonata in E flat.
Op: 7. *Allegro molto .* 
3. Sonata in D. Op: 10.
Nº 3. *Presto .* 
4. Sonata pathétique
in C minor. Op: 13. *Grave .* 
5. Sonata in B flat.
Op: 22. *Allegro con brio .* 
6. Sonata in A flat.
Op: 26. *Andante .* 
7. Sonata in C sharp
minor. Op: 27. Nº 1. *Adagio .* 
8. Sonata in D minor.
Op: 29. Nº 2. *Largo .* *Allegro .* 
9. Sonata in C .
Op: 53. *Allegro con brio .* 
10. Sonata in F minor.
Op: 57. *Allegro assai .* 

11. Fantasia in G minor.
Op: 77.



12. Andante favori in F
Nº 35.



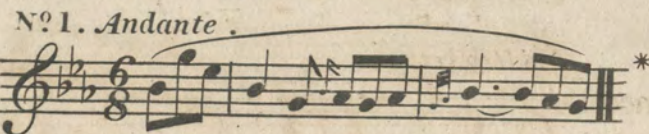
13. 6 Variations in F.
Op: 34.



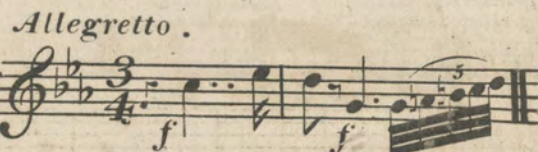
14. Variations in E flat.
Op: 35.



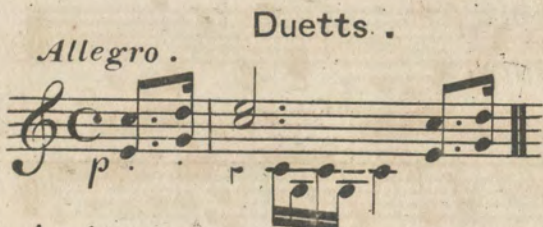
15. Bagatelles. Op: 36.
(in E flat, C, F, A, C, A flat.)



16. 32 Variations in C minor.
Op: 36.



1. 3 Marches in C,
E flat, & D.



Duetts.

2. The Sonata, Op: 47. (in A minor) arranged as a Duett (See under Sonatas with Violin)
3. The Sonata, Op: 22. (in B flat) arranged as a Duett.
4. The Trio, Op: 97. (in B flat) arranged as a Duett.
5. Romanza, Op: 50. (in F) arranged as a Duett.

To which may be added the duett arrangement of all Beethoven's Symphonies and Overtures.

With accompaniment.

1. Sonata with Violin,
in F. Op: 24.

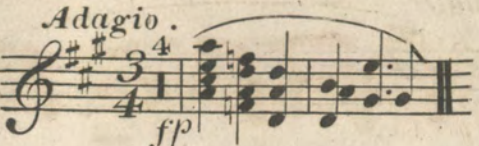
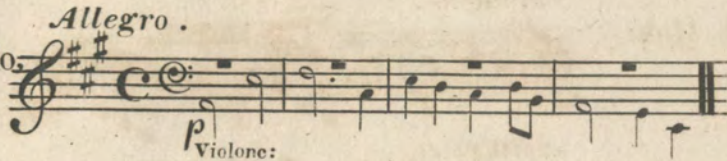
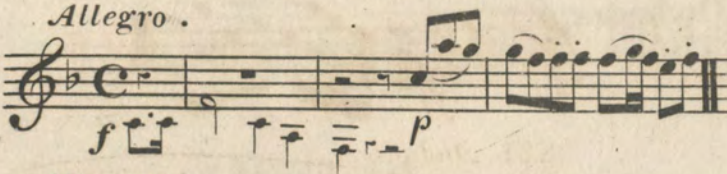
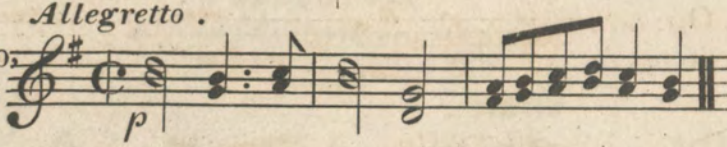
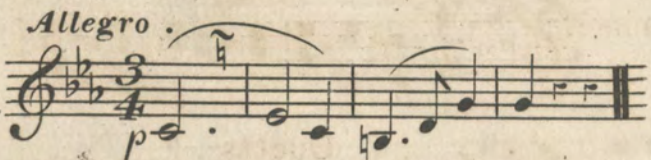
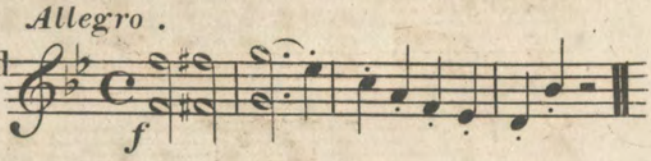
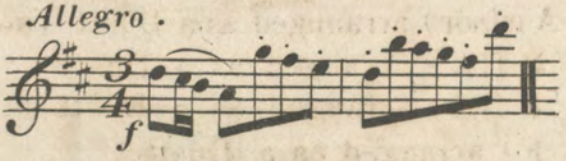
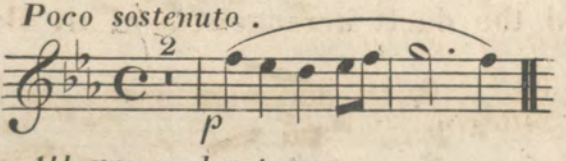
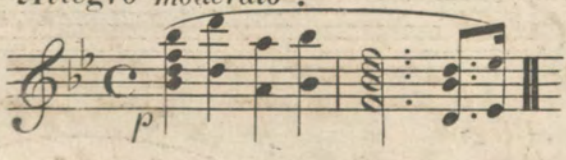


2. Sonata with Violin,
in E flat. Op: 12, N.º 3.



* These Bagatelles belong to that class of compositions which, in the present day, have become so popular under the title of "Lieder ohne Worte."

3. Sonata with Violin,
in C minor. Op: 30. N^o 3. *Allegro.*

4. Sonata with Violin,
in A minor. Op: 47. *Adagio.*

5. Sonata with Violoncello,
in A. Op: 69. *Allegro.*

6. Sonata with Horn or
Violoncello, in F. *Allegro.*
Op: 17. 
7. Variations with Violoncello
(on the March from Handel's
Judas Maccabæus.) *Allegretto.*

8. Trio with Violin and
Violoncello, in C minor. *Allegro.*
Op: 1. N^o 3. 
9. Trio with Clarinet and
Violoncello, in B flat. *Allegro.*
Op: 11. 
10. Trio with Violin and
Violoncello, in D. *Allegro.*
Op: 70. N^o 1. 
11. Trio with Violin and
Violoncello, in E flat. *Poco sostenuto.*
Op: 70. N^o 2. 
12. Trio with Violin and
Violoncello, in B flat. *Allegro moderato.*
Op: 97. 
13. Quintett with 4 wind in-
struments, or with 3 stringed
instruments, in E flat. Op: 16. *Grave.*


With Orchestra.

1. Concerto in C minor.
Op: 37. *Allegro. Tutti.*
2. Concerto in G. Op: 58. *Allegro. Solo.*
3. Concerto in E flat.
Op: 73. *Allegro. Solo.*
4. Fantasia with Orchestra
and Chorus, in C minor.
Op: 80. *Adagio.*

J. L. DUSSEK.

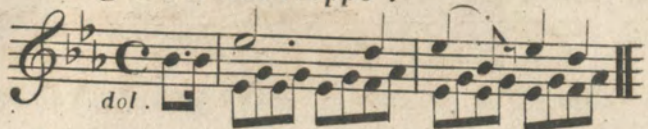
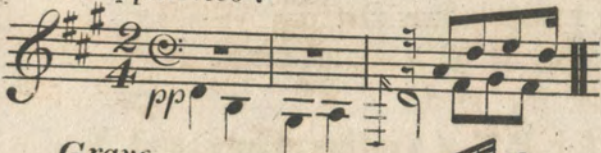
(born 1761, died 1812.)

1. Sonata in E flat.
(dedicated to Clementi.) *Grave. Solos.*
2. L'invocation. Sonata
in F minor. *Allegro moderato.*
3. Le retour à Paris.
Sonata in A flat. *Allegro non troppo.*
4. Sonata in B. flat. *Allegro moderato.*
5. Sonata in A. *Allegro moderato.*
6. Sonata in D. *Allegro maestoso.*
7. Sonata in G minor. *Grave Adagio.*

8. Sonata in E .

Allegro maestoso .

9. Sonata in E flat .

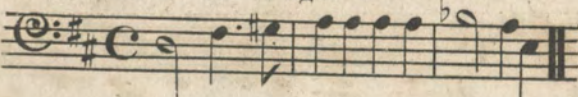
Allegro ma non troppo .10. Elegy on the death of
Prince Louis Ferdinand, of
Prussia: in F sharp minor .*Lento patetico .*11. Fantasia and Fugue,
in F minor .*Grave .*

12. La Consolation. Rondo .

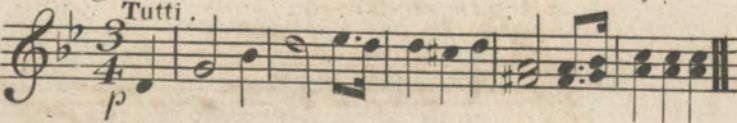
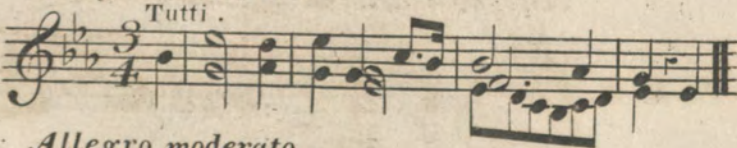
13. La Chasse. Rondo .

Duetts .

1. Sonata in C .

Allegro .2. 3 Fugues in D,
G minor and F .*Theme of the first Fugue .**With accompaniments .*1. Quintett with Violin, Viola,
Violoncello, and Double bass.
in F minor .*Allegro moderato ma con fuoco .*

2. Concerto in G minor .

*Allegro .**Tutti .*3. Concerto (the 12th)
in E flat .*Allegro brillante .**Tutti .*4. Concerto for two Pi-
anofortes with Orchestra .
in B flat .*Allegro moderato .*

PRINCE LOUIS FERDINAND OF PRUSSIA .

(born 1772, died 1806)

It is sufficient to state the titles of all this author's pianoforte works, as they are written in the enlarged fantasia-form of *Dussek's* style, and are all equally interesting .

1. Trio in E flat ($\frac{3}{4}$ time) for Pianoforte, Violin & Violoncello .
2. 2nd Trio in E flat ($\frac{4}{4}$ time) for Ditto
3. 3rd Trio in A flat ($\frac{4}{4}$ time) for Ditto
4. Quartett in F minor, for P. F. Violin, Viola & Vcello .
5. 2nd Quartett in E flat, for Ditto
6. Quintett in C minor, for P. F. 2 Violins, Viola, and Vcello .
7. Otetto in F, for P. F. Clarinet, 2 Horns, 2 Violins & Vcello .
8. Rondo in B flat, for P. F. and small Orchestra .
9. Notturmo in F, for P. F. Flute, Violin, Viola & Vcello .
10. Larghetto with Variations, in G, for P. F. & 4 stringed instruments .
11. Andante with Variations, in B flat, for P. F. & 3 stringed instruments .

J. B. CRAMER .

(born 1771.)

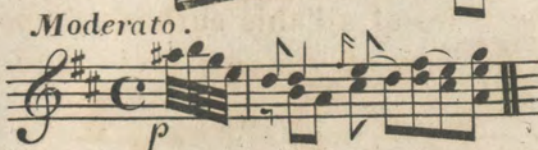
Solos .

1. Sonata in D .
Allegro con spirito .
f
2. Sonata in C .
Allegro spiritoso .
ff
3. Sonata in A flat. Op: 23
(dedicated to Joseph Haydn) .
Allegro non molto .
p
4. 3 Sonatas, Op: 25. in
E flat, D, and E flat .
Moderato con espressione .
pp
Theme of the first Sonata .
Allegro vivace .
5. 3 Sonatas in D, G, & F .
f
Theme of the first Sonata .
Allegro spiritoso .
6. 3 Sonatas, Op: 36. in A,
A flat, and C .
f
Theme of the first Sonata .
p

7. Sonata in D minor .
(dedicated to Hummel.)



8. Sonata in D .
(dedicated to Wölfl.)



9. Cramer's well known Studies. The first 4 books. 16 New studies as a continuation of the preceding, and 2 books of Characteristic studies .

With Orchestra or Quartett .

1. The 8th Concerto, in D minor. Op: 70 .

D. STEIBELT .

(born 1755, died 1823 .)

Solos .

Theme of the first Sonata .

Allegro maestoso .

1. 2 Sonatas in E flat & E.



2. 2 Sonatas in G minor,
and A flat .



Theme of the first Sonata .

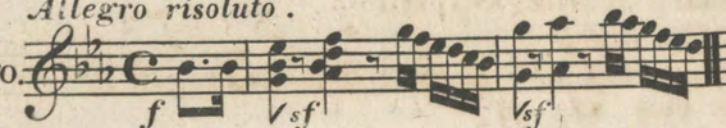
Cantabile .

3. Sonata in G. Op: 64 .



Allegro risoluto .

4. Sonata in E flat. Op: 60.



5. 50 Studies, in 2 books . A valuable work, and worthy to follow Cramer's .

Allegro assai .

- Beginning of the 1st Study.

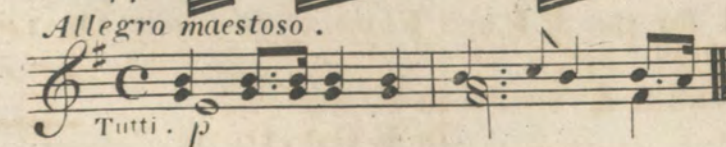


With Accompaniments .

1. Duo for Pianoforte
& Harp, in E flat .



2. Concerto (the 7th)
in E minor .



J. WÖLFL.

(born 1772, died 1812.)

Solos.

Adagio.

1. Sonata & Fugue,
in C minor.



2. 50 Studies. Op: 56. in 2 books (pub'd by Andre of Offenbach)

A. E. MÜLLER.

(born 1767, died 1817.)

Solos.

1. 6 Capriccios. Op: 29.
2. 3 Capriccios. Op: 31.
3. 3 Capriccios. Op: 41.

BARON N. v. KRUFFT.

(born 1776, died 1818.)

Solos.

1. 24 Preludes & Fugues in all the keys.
2. 3 Caprices. Op: 33. (dedicated to Cramer)
3. 12 Exercises in the Ecossaise-form.
4. Adagio & Variations on the theme: "Ach aus dieses Thales Gründen."
5. Variations on the March from Cherubini's "Les deux journees."
6. Variations on the Romance: "Partant pour la Syrie."

J. N. HUMMEL.

(born 1778, died 1837.)

Solos.

1. Sonata in F sharp minor. Op: 81.
2. Sonata in D. Op: 106.
3. Sonata in E flat. Op 13 (dedicated to J. Haydn.)
4. Fantasia in E flat. Op: 18.
5. Rondo in B minor. Op: 109.
6. La bella capricciosa. Polacca in B flat. Op: 55.
7. Rondo in E flat. Op: 11.
8. Variations on the March from the Opera of Cendrillon. Op: 40. in C.
9. Variations on an Austrian Air. Op: 8. in G.
10. Variations on the March from Cherubini's "Les deux journees," in E.
11. Variations on Mozart's "Vivat Bacchus, Bacchus lebe." Op: 34. in C.
12. Studies in all the 24 keys. Op: 125.

Duett.

- Sonata in A flat. Op: 92.

With accompaniments.

1. Sonata for the Pianoforte, with Violoncello in A. Op: 104.
2. Rondo brillant for the P.F. and Flute, in G minor: Op: 126.
(NB. The same for P.F. solo.)
3. Trio for P.F. Violin & Vcello, in E: Op: 83.
4. Trio for Ditto in E flat. Op: 12.

5. Trio for P. F. Violin & Vcello, in E flat. Op: 93.
6. Septett for P. F. Flute, Hautboy, Horn, Viola, Violoncello and Double-bass, in D minor. Op: 74.
7. La Sentinelle. for P. F. Guitar, Violin and Voice.

With full Orchestra.

1. Concerto in A minor. Op: 85.
2. Concerto in B minor. Op: 89.
3. Concerto in A flat. Op: 113.
4. Oberon's Magic horn. Fantasia in E. Op: 116.
5. Rondo brillant in A. Op: 56.
6. Rondo brillant in B flat. Op: 98.

(NB. All these works have also an accompaniment for a second pianoforte instead of the orchestra.)

FERD: RIES.

(born 1784, died 1836)

Solos.

1. Variations on a Hungarian Air in G minor. Op: 15.
2. Variations on Mozart's "Non piu andrai" in B flat. Op: 51.
3. Variations on "Bekräuzt mit Laub," in C. Op: 75.
4. Allegro heroique, in C minor. Op: 103.
5. Rondo elegant in A flat. Op: 122.

Duett.

Sonata in A minor. Op: 160.

With accompaniments.

1. Variations with Violin, on the Fandango. Op: 111. in A minor.
2. Variations with Violoncello, on a Russian Air. Op: 72.
3. Quartett with stringed instruments. Op: 13. in F minor.
4. Quintett with Ditto Op: 74. in B minor.
5. Sextett with different instruments. Op: 100. in C.
6. Otetto with Ditto Op: 128. in A flat.

With Orchestra.

1. Concerto in E flat. Op: 42.
2. Concerto in C sharp minor. Op: 55. (dedicated to Clementi)
3. Concerto in C minor. Op: 115.
4. Variations on Swedish Airs. Op: 52. in C Minor.

FRED: KALKBRENNER.

(born 1789.)

Solos.

1. Sonata in F minor. Op: 56. (dedicated to the memory of Haydn).
2. Effusio Musica. Fantasia in D minor. Op: 68.
3. Caprice in B minor. Op: 104.
4. 24 Studies in 4 books. Op: 88.
5. Many single Fantasias, Studies, Variations, Rondos &c.
6. Charmes de Berlin. Rondo brillant in E flat. Op: 70.

With accompaniments.

1. Notturmo for Pianoforte & Horn, in F minor. Op: 95.
2. 4th Trio for P.F. Violin & Vcello, in D. Op: 84.
3. Quintett for P.F. Clarinet, Horn, Vcello and Double-bass, in A minor. Op: 81.
4. Many brilliant Fantasias for P.F. & Violin, in conjunction with Lafont, De Beriot and others.

With Orchestra.

1. 1st Concerto in D minor. Op: 61.
2. 2nd Concerto in E minor. Op: 85.
3. 3rd Concerto in A minor. Op: 107.
4. Concerto for 2 Pianofortes in C. Op: 113.
5. Gage d'Amitie. Rondo in B flat. Op: 66.

J. FIELD.

(born 1782, died 1837.)

Many particularly beautiful Notturnos, for P.F. solo.

With Orchestra.

1. 1st Concerto in E flat.
2. 2nd Concerto in A flat.
3. 3rd Concerto in E flat.
4. 4th Concerto in E flat.

J. MOSCHELES.

(born 1794.)

Solos.

1. Studies, 2 books. Op: 70.
2. 3 Allegri di Bravura, in E & G major, and C minor.

Duets.

1. Sonata in E flat. Op: 47.
2. Rondo brillant in A. Op: 30. Ditto in E flat. Op: 76.

With accompaniments.

1. Sonata with Flute. Op: 44. in A.
2. The Troubadour's Farewell, for P.F. Guitar, Violin & Voice, in F.

With Orchestra.

1. Concerto in E flat. Op: 56.
2. Concerto in G minor. Op: 58.
3. Variations on the Alexander-March, in F. Op: 32.
4. Variations on an Austrian National Melody, in G. Op: 42.
5. Rondo brillant, in D. Op: 45.
6. Recollections of Ireland. Fantasia in F. Op: 69.

C. M. v. WEBER.
(born 1786, died 1826)

Solos.

1. Sonata in C. Op:24.
2. Sonata in A flat. Op:39.
3. Sonata in D minor. Op:49.
4. Invitation pour la Valse. Op:65.
5. Variations on "Vien qua Dorina bella" in C. Op:7.
6. Variations on a Romance by Mehul, in C. Op:28.
7. Momento capriccioso, in B flat. Op:12.
8. Polacca brillant in E. Op:72.

With Orchestra.

1. Concerto in E flat. Op:32.
2. Concert-stück in F minor. Op:79.

L. SPOHR.
(born 1783)

Solo, & with accompaniments.

1. Sonata for P.F. solo in A flat. Op:125. (also as a duett)
2. Introd: and Rondo, with Violin concert: in E. Op:46.
3. Rondo alla spaniola, with Violin concert: in C. Op:111.
4. Fantasia on the Alchymists with Violin concert: in D. Op:117.
5. Quintett with wind instruments, in C minor. Op:52.
6. 3 Trios with Violin and Vcello. Op:119. 123. 124.

J. B. PIXIS.
(born 1788.)

With accompaniments.

1. Quintett with Violin, Viola, Vcello & Dble-bass. in D minor. Op:99.
2. Concerto with Orchestra, in C. Op:100.
3. Variations on "Il Barbiere di Seviglia" with Orchestra, in C. Op:36.

J. MAYSEDER.
(born 1789.)

For P.F. with accompaniments.

1. Variations with Violin on a theme from "Jean de Paris", in G. Op:14.
2. D^o..... on a theme from "Nina", in F. Op:20.
3. D^o..... on a theme from "Semiramide" in C. Op:37.
4. Sonata, with Violin, in E flat, Op:13.
5. Trio, with Violin & Vcello, in B flat. Op:34.
6. D^o..... in A flat. Op:52.

H. WORZISCHEK.
(born 1791, died 1825.)

Solos, & for two Pianofortes.

1. 12 Rhapsodies. Op:1.
2. Fantasia in C minor. Op:12.
3. Divertissement on "La Sentinelle" for 2 Pianofortes in C. Op:6. (The same for P.F. solo)

With accompt^s and with orchestra.

1. Sonata with Violin, in G. Op:5.

2. Rondo-Bolero, with Violoncello, in E minor. Op:2.
3. Rondo brillant, with Orchestra, in D minor & major. Op:22.

A. HALM.

(born 1789)

Solos.

1. Studies, 4 books, Op:59.60.61.62.
2. Sonata in A. Op:43.
3. Sonata in A minor. Op:51.

Duets.

1. Sonata in G minor. Op:56.
2. Rondo brill: in E flat. Op:41.

With accompaniments.

1. Trio with Violin & Vcello, in A. Op:57.
2. D^o..... in B minor. Op:58.

CARL MAYER.

(born 1792)

Solos.

1. Grand Studies. Op:61. (several books)
2. Nocturne in A flat. Op:81.
3. Etudes de Salon. Op:55.
4. Allegro de Concert. Op:60. (with Orchestra *ad lib*.)
5. Polonaise brillante in E. Op:78.

C. CZERNY.

(born 1791)

Solos.

1. Sonata in A flat. Op:7.
2. Sonata in A minor. Op:13.
3. Sonata in F minor. Op:57.
4. Sonata in G. Op:65.
5. Sonata in E. Op:76.
6. Sonata in D minor. Op:124.
7. Sonata in E minor. Op:143.
8. Sonata in E flat. Op:144.
9. Sonata in B minor. Op:145.
10. Sonata in B flat. Op:268.
11. Sonata in D flat. Op:730.
12. Fantasia in B flat. Op:27.
13. Fantasia in A minor. Op:37.
14. Rondo passioné in G minor. Op:63.
15. Grand Exercise in F minor. Op:82.
16. Capriccio à la fuga, in E minor. Op:89.
17. Caprice in E minor. Op:108.
18. Tendresse, Amitié et Confiance. 3 Rondos Op:117.
19. The burning of Maria Zell. Fantasia in A minor. Op:157.
20. Grand Capriccio in C minor. Op:172.
21. Le Golfe de Naples. Fantasia in A flat. Op:253.

22. Allegro en Galop, in F. Op: 267.
23. Variations in A flat. Op: 308.
24. The ruins of Neustadt. Fantasia in D minor. Op: 345.
25. Grand exercise in A minor. Op: 364.
26. 8 Nocturnes. Op: 368. (in 2 books.)
27. Studies for the Left hand. Op: 399.
28. School of Fugue playing (24 Preludes & Fugues) Op: 400.
29. Souvenir de Paris. Fantasia in G minor. Op: 471.
30. 3 Allegri di Bravura in G, B minor & A flat. Op: 75. (3 books)
31. 8 Scherzi capricciosi, in A minor, E, C minor, A, B minor, B flat, D minor and E minor. Op: 555.
32. Fantasia on Beethoven's Fidelio in E. Op: 601.
33. 8 Nocturnes. Op: 604.
34. Melodische Bilder - or 25 Lieder ohne Worte, Op: 667.
35. Scherzo in F minor. Op: 671.
36. Impromptu orageux, in F minor. Op: 715.
37. Fantasia on a theme by Beethoven, in C minor. Op: 752.
38. 6 Etudes - or Amusemens de Salon. Op: 754.
39. Allegro de Salon, in B minor. Op: 762.
40. Esercizio fugato in A minor. Op: 768.
41. Impromptu fugué, in G minor. Op: 776.

Duetts.

1. Sonata in C minor. Op: 10.
2. Sonata in F minor. Op: 178.
3. Rondo quasi Capriccio. Op: 26.
4. Ouverture caracteristique. Op: 54.
5. 2 Grand Marches, in B flat major & B minor. Op: 94.
6. 4 Grand Fantasias on Sir Walter Scott's novels: Waverly, Guy Mannering, Rob Roy, and Ivanhoe. Op: 240. 241. 242. 243.
7. Allegro agitato, in G minor. Op: 264.
8. Allegro affettuoso, in F minor. Op: 137.
9. 42 Studies. Op: 495.
10. Morceau de Concert in A flat. Op: 716.
11. Concerto for 2 performers (with or without accompt^s) in C. Op: 153.
12. Impromptu sur la Romanesca, in A minor. Op: 658.
13. Fantasia in F minor. Op: 226.

With accompaniments.

1. Sonata, with Violin, in B minor. Op: 686.
2. Trio, with Violin & Vcello in A. Op: 166.
3. Quartett with Violin, Viola & Vcello in C minor. Op: 148.
4. Serenade, with Flute, Horn, Vcello, & 3 Voices in A. Op: 276.
5. Trio, with Violin & Vcello in A minor. Op: 289.

Solos in the brilliant style.

1. Rondo brillant in G. Op: 17.
2. Grand Polonaise in B flat. Op: 18.
3. La Ricordanza. Variations in E. Op: 33.
4. Walzes di Bravura. Op: 35.
5. Leggerezza e Bravura. Rondo brill: in A. Op: 58.

6. Variations on "an Alexis," in A. Op:62.
7. Romance in D. Op:70.
8. First Decaméron (P.F. solo) Op:110.
9. Second Decaméron (D^o) Op:175.
10. Third Decaméron (D^o) Op:251.
11. Allegro en Galop in F. Op:267.
12. La douceur. Rondo in E flat. Op:290.
13. Variations in A flat. Op:308.
14. Variations (le dernier Soupir de Herold) in B flat. Op:350.
15. Variations (Souvenir de Boieldieu) in B flat. Op:352.
16. Le Pianiste au Salon. A collection of many Fantasias, Rondos, Variations &c on the most esteemed Operas. — Many books, under various numbers. (pub^d by Schott)
17. Souvenir de mon premier Voyage. Fantasia in G. Op:413.
18. Introd: and Variations on a theme by Reissiger, in A flat. Op:428.
19. Evening and Night. 2 Fantasias. Op:392.
20. Bijoux théâtraux. A collection of Rondos & Variations — Many books. Op:397.
21. Hommage à Beethoven. 6 Fantasias. Op:466.
22. Recollection of a voyage up the Rhine. Fantasia. Op:470.
23. Rondo brillant, on a March by Rossini. Op:487.
24. 3 Morceaux de Salon (3 books) Op:529.
25. Galop brillant, in F. Op:598.
26. Les charmes de la danse, in G. Op:651.
27. 3 Pièces de Salon (3 books) Op:687.
28. 12 National Rondos. Op:181 to 192.
29. Ecossaises brillantes de Bravoure. Op:174.
30. Impromptu & Variations on Arsena, in A. Op:36.

Duets in the brilliant style.

1. Rondo brillant in F. Op:2.
2. Variations in A. Op:20. (Donna di Lago)
3. Variations in D. Op:25. (Corradino)
4. Variations in B flat. Op:40. (Danseuse d'Athènes)
5. Variations in F. Op:67. (Blue beard)
6. Nocturne brillant on "Das waren mir selige Tage," in D. Op:71.
7. Variations on "Gott erhalte Franz den Kaiser" in G. Op:73.
8. Variations in A flat. Op:87. (on Gallenberg's Waltz)
9. First Decaméron (duett) Op:111. 10 books.
10. Second Decaméron (d^o) Op:176. d^o
11. Third Decaméron (d^o) Op:252. d^o
12. Variations on Alpine Airs, in G. Op:194.
13. Introd: & Variations in F. Op:246. (Fra Diavolo)
14. La Rivalite. Rondo in F. Op:293.
15. Le gout moderne. A collection of Rondos & Variations. Many books. Op:398.
16. Souvenir théâtral. A collection of Fantasias on Operas. To 100 books. Op:247.

(The same for P.F. solo, also numbered 247)

With accomp^{ts}, in the brilliant style.

1. Variations, with Violoncello *ad lib:* in E. Op:16 (*O cara memoria*)
2. Variations, with Violin concert: (in conjunction with Lafont) in D. Op:304. (*Le vieux tambour*)
3. Variations, with Violin concert: (with Lafont) in A. Op:305. (*Thème espagnol*)
4. Grand Polonaise, with Violin concert: Op:314.

5. Duo concertant with Flute (or Vcello) in G. Op:129.
6. Fantasia, with Harp concert: (with *Parish Alvars*) in B flat. Op:512.
7. Duo concert: with Harp (with *Parish Alvars*) Op:719.
8. 3 Brilliant Fantasias with Horn (or Vcello) on Schubert's Songs. Op:339. (3 books)
9. 6 Grand Potpourris, with Violin & Vcello concert: (or for 2 Pianofortes) Op:212.

For three performers .

1. Le Pianistes associés (3 players on one Pianoforte) 6 works. Rondos & Variations. Op: 227. 228. 229. 295. 296. 297.
2. 3 Grand Potpourris for 3 performers on 2 Pianofortes. Op:38. 84. 298.

Works for public performance, with Orchestra or Quartett .

1. Variations on Roland's March, in F. Op:59.
2. Grand Divertissement, in G. Op:122.
3. Grand Polonaise, in F. Op:118.
4. Variations on "Il Pirata" in D. Op:160.
5. Concertino (in an easy style) in C. Op: 210. 213. (2 books)
6. Variations on "Fra Diavolo" in G. Op:232.
7. Rondo in B flat. Op:233.
8. Variations on "Gli Arabi" in E flat. Op:234.
9. Variations on "Le petit Tambour" in C. Op:236.
10. Variations on "Montecchi" in B flat. (Also for 2 P.Fs concert: with Orchestra) Op:285.

Studies .

- | | | |
|--|---|--|
| The
artistical
course
for
Pianists . | { | <ol style="list-style-type: none"> 1. Etude de la Velocité. 40 Studies. Op: 299. 2. The art of Preluding, in 120 Examples. Op: 300. 3. School for <i>Legato</i> & <i>Staccato</i>. 50 Studies. Op: 335. 4. School of Embellishments. 70 Studies. Op: 355. 5. School for the improvement of the left hand. 10 Studies. Op: 399. 6. School of Fugue playing. Op: 400. |
| The
perfect
Pianist . | { | <ol style="list-style-type: none"> 7. 40 Daily Studies. Op: 337. 8. The School for Virtuosi. 60 daily studies. Op: 365. 9. 50 Studies. Op: 409. 10. Etudes préparatoires et progressifs. Op: 433. 11. 24 Grand Etudes caractéristiques. Op: 692. 12. The art of dexterity in playing. 50 Studies. Op: 740. 13. 25 Etudes progressifs (for small hands). Op: 748. 14. Les Progrès. 25 Studies (Continuation of the foregoing) Op: 749. 15. Exercice des Gammes. 50 Studies for 2 performers. Op: 751. 16. Suite des Etudes progressifs. 30 Etudes mélodiques. Op: 753. 17. 25 Etudes mélodieux et caractéristiques. Op: 755. 18. 25 Grandes Etudes de Salon. Op: 756. 19. Fleurs de l'Expression. 50 Studies. Op: 767. |
20. Preludes and Cadences. Op: 61.
 21. Toccata, or Exercise, in C. Op: 92.
 22. 48 Short Studies, as Cadences & Preludes. Op: 161.
 23. Chromatic study. Op: 244.
 24. Study for Thirds. Op: 245.
 25. Le Coureur. Exercice brill: in C. Op: 560.
 26. Study for thirds, in B flat. Op: 735.
 27. Grand Study for the Shake. Rondo in C. Op: 151.

28. Exercice de Bravour. Rondo in A. Op:47.

(Besides many of Schubert's and others' Songs arranged in the brilliant style.)

G. ONSLOW.

(born 1796.)

Solos.

1. Sonata in C minor. Op:2.
2. Thème Anglais with Vars: in A. Op:28.

Duets.

1. Sonata in E minor. Op:7.
2. Sonata in F minor. Op:22.

With accompaniments.

1. 3 Trios for Pianoforte, Violin & Vcello, in A, in C, & G minor. Op:3.
2. Sextett for P.F. Flute, Clarinet, Horn, Bassoon & Double-bass, in E flat. Op:30.
3. 3 Trios for P.F. Violin & Vcello. Op:14.

FRANZ SCHUBERT.

(born 1797, died 1828.)

Solos.

1. Sonata in D. Op:53.
2. Fantasia in C. Op:15.
3. 4 Impromptus. Op:142.
4. Momens musicals. Op:94.

Duets.

1. Sonata (Grand Duo) in C. Op:140.
2. Sonata in B flat. Op:30.
3. Fantasia in F minor. Op:103.
4. Variations in E minor. Op:10. (dedicated to Beethoven)
5. Variations in E flat. Op:35.
6. Heroic Marches in B minor, C, & D. Op:27
7. 6 Grand Marches, in E flat, G minor, B minor, D, E flat minor, & E. Op:40. (2 books)
8. Characteristic Marches in C. Op:121.

With accompaniments.

1. Trio with Violin & Vcello, in B flat. Op:99.
2. Trio with D^o..... in E flat. Op:100.

H. HERZ.

(born 1805.)

Solos.

1. Variations on a theme from "Crocato" in E flat. Op:23.
2. Variations on "La Violette" in G. Op:48.
3. Variations on "Le petit tambour" in B flat. Op:41.
4. Variations on a Swiss Air in A. Op:46.
5. 2 Balladen ohne Worte, in B, and D flat. Op:117.
6. Fantasia on "L'Elisire d'amore" in E flat. Op:112.
7. Fantasia on 2 of Schubert's Melodies, in D. Op:115.
8. Variations on "La Sonnambula" in B. Op:105.
9. La Romanesca. Fantasia in E minor. Op:111.
10. Fantasia on "Parisina" in A flat. Op:133.

11. Fantasia on "Lucia di Lammermoor" in C minor. Op:102.
12. Variations de Concert. in A flat. Op:92. (dedicated to Thalberg)
13. Le tremolo (on a theme by Beethoven) in F. Op:132.
14. Studies. Op:21.
15. Vars: on the Hunting Chorus in Euryanthe, in E flat. Op:62.
16. Collection of easy Rondos & Variations under the titles "Les Rivaies"—"Les trois graces"—"3 Morceaux de Salon"—&c.

Duett.

Vars: on the March from Guillaume Tell, in F. Op:50.

With accompaniments.

1. Variations on "La Fiancée" with Violin (by De Beriot) in A. Op:56.
2. Variations on "Fra Diavolo" with Violin (by Lafont) in G. Op:59.
3. Trio, with Violin & Vcello. in A. Op:54.
4. Rondo de Concert, with Quartett (*ad lib*) in A. Op:27.

With Orchestra

(but also useful as Solos.)

1. First Concerto in A. Op:34.
2. Second Concerto in C minor. Op:74.
3. Rondo brillant in D. Op:11.
4. Polonaise brillante in E. Op:30.
5. Variations on the Romance in "Joseph" in C. Op:20.
6. Variations on the March in Guillaume Tell, in E. Op:57.
7. Variations on "Le Pré aux clères" in F. Op:76.
8. Variations on "Ma Fanchette" in F. Op:10.

F. MENDELSSOHN BARTHOLDY.

(born 1809.)

Solos.

1. Lieder ohne Worte. 6 books. Op:19. 30. 38. 53. 62. 67.
(The same, as duetts; also with Violin or Vcello)
2. Rondo Capriccioso, in E. Op:14.
3. Fantasia on an Irish Air, in E. Op:15.
4. Variations serieuses, in D minor. Op:54.
5. 6 Preludes & Fugues. Op:24.
6. Study in F minor.
7. Scherzo à Capriccio, in F sharp minor.

With accompaniments.

1. Sonata, with Violoncello (or Violin) in B flat. Op:45.
2. Trio, with Violin & Vcello, in D minor. Op:49.
3. Serenade, with Orchestra. Op:43.
4. Concerto, with Orchestra in G minor. Op:24.
5. Concerto, with Orchestra in D minor. Op:40.

FR: CHOPIN.

(born 1810.)

Solos.

1. Sonata in B flat minor. Op:35.
2. 12 Studies. Op:10. (2 books)
3. 12 Studies. Op:25. (2 books)

1. 24. *Prefudes*. Op: 28.
5. *Fantasia in F minor*. Op: 49.
6. *Polonaise in F sharp minor*. Op: 44.
7. *Scherzo in D flat*. Op: 31.
8. *Grand Waltz in E flat*. Op: 18.
9. *Rondo in C minor*. Op: 16.
10. 3 *Nocturnes in B flat minor, E flat, & B*. Op: 9.
11. 3 *Nocturnes in F, & F sharp major, and G minor*. Op: 15.
12. *Impromptu in A flat*. Op: 29.
13. *Allegro de Concert, in A*. Op: 46.
14. *Polonaise brillante in C*. Op: 3. (The same also with Violoncello concertante)

With Orchestra.

1. *Concerto in E minor*. Op: 11.
2. *Concerto in F minor*. Op: 21.
3. *Variations on "La ci darem la mano" in B flat*. Op: 2.

FR: LISZT.

(born 1811.)

Solos.*

1. 24 *Grand Studies*. 2 books. (*Haslinger*)
2. *Album d'un Voyageur*. (*Haslinger*)
3. *Études d'après Paganini*. 2 books. (*Haslinger*)
4. *Hexaméron*. A concert piece by Liszt, Thalberg, Pixis, Herz, C. Czerny and Chopin. (*Haslinger*)
5. *Divertissement on a Cavatina by Pacini, in E flat*. Op: 5. (*Hofmeister*)
6. *Fantasia on "Robert le Diable," in B minor*. (*Schlesinger*)
7. *Fantasia on "Don Juan," in D minor*. (*Schlesinger*)
8. *Fantasia on "Les Huguenots," in C*. (*Hofmeister*)
9. *Reminiscences of "I Puritani," in B flat*. Op: 7. (*Schott*)
10. *Reminiscences of "Lucia di Lammermoor," 2 books, in D flat*. Op: 13. (*Hofmeister*)
11. *Fantasia on "La Sonnambula" in D sharp*. (*Schuberth*)
12. *Galop chromatique, in E flat*. Op: 12. (*Hofmeister*)
13. *Valse à Capriccio on "Lucia" and "Parisina," in A*. (*Haslinger*)
14. *Schubert's Songs arranged for P. F. solo: — 1. Sei mir gegrüsst. 2. Auf dem Wasser. 3. Du bist die Ruh. 4. Erlkönig. 5. Meeresstille. 6. Die junge Nonne. 7. Frühlingsglaube. 8. Gretchen am Spinnrade. 9. Ständchen von Shakespeare. 10. Rastlose Liebe. 11. Der Wanderer. 12. Ave Maria. 13. Die Forelle. (Diabelli)*
15. *Melodies Hongroises (d'après Fr: Schubert) 3 books*. (*Diabelli*)
16. *Songs from Fr: Schubert's Winterreise. 12 books*. (*Haslinger*)
17. *La Regatta, in C*.
18. *Schubert's Schwanengesang. 14 books*. (*Haslinger*)

S. THALBERG.

(born 1812.)

Solos.

1. *Fantasia on Straniera, in D flat*. Op: 9.
2. *Fantasia on Norma, in B minor*. Op: 12.
3. *Fantasia on Don Juan, (Nº 1) in A*. Op: 14.

* As Liszt's compositions are mostly published without the number of the work being stated, we give the publisher's name, as well as the title of each piece, in order that pianists may easily obtain them.

4. Fantasia on Don Juan (N^o 2) in E. Op: 42.
5. Caprice, in E minor. Op: 15.
6. Airs russes Variés, in G minor. Op: 17.
7. Fantasia on "God save the Queen" & "Rule Britannia" in A flat. Op: 27.
8. Fantasia on Les Huguenots, in E Flat. Op: 20.
9. Fantasia on themes from Beethoven's Symphonies, in A minor. Op: 39.
10. Fantasia on Mosé in Egitto, in G minor. Op: 33.
11. Andante finale from Lucia di Lammermoor, in D flat. Op: 44.
12. Caprice on La Sonnambula, in C minor. Op: 46.
13. Fantasia on Lucrezia Borgia, in F minor. Op: 50.
14. Fantasia on La Muette de Portici, in E. Op: 52.
15. 12 Studies, Op: 26. (2 books)
16. Thème original et Etude, in A minor. Op: 45.
17. 3 Nocturnes, in A flat, in D flat, & in A minor. Op: 21.
18. Andante in D flat, Op: 32.
19. Scherzo in C sharp minor. Op: 31.
20. Romance et Etude, in A. Op: 38.
21. La Cadence. Etude in A minor. Op: 36.

With accompaniments.

1. Divertissement, with Horn (or Vcello) in F minor. Op: 7.
2. Duo for P.F. and Violin, on Les Huguenots, in E minor. (by Thalberg & De Beriot.)

TH: DÖHLER.

(born 1814.)

Solos.

1. 12 Grand Studies. Op: 30. (2 books)
2. 50 Studies. Op: 42. (6 books)
3. Fantasia on Guillaume Tell, in A flat. Op: 28.
4. Fantasia on Le Siege de Corinthe, in E flat. Op: 43.
5. Divertissement, on Irish Airs. in C. Op: 33.
6. Variations on Le Bal Masqué, in D. Op: 12.
7. Variations on Anna Bolena in A flat. Op: 17.
8. Variations on Lucia di Lammermoor, in E flat. Op: 21.
9. Nocturne, in D flat. Op: 24.
10. Tarantelle in G minor, Op: 39.
11. Ballade in E. Op: 41.
12. Melodies Russes Variés. Op: 60. (3 books)

With Orchestra.

Concerto in A. Op: 7.

AD: HENSELT.

(born 1814.)

Solos.

1. 12 Studies, Op: 2.
2. 12 Etudes de Salon. Op: 5.
3. Vars: on L'Elisire d'Amore, in E minor. Op: 1.
4. Vars: on "Quand je quittai la Normandie," in G minor. Op: 11.
5. Tableau musical. Fantasia on a Russian Air, in A flat. Op: 16.
6. Andante et Etude in B minor. Op: 3.
7. 2 Nocturnes in E flat minor, & F major. Op: 6.

8. Pensée fugitive, in F minor. Op: 8.
9. Rhapsodie in F minor. Op: 4.

L. v. MAYER.

Solos.

1. Nocturne in E. Op: 21.
2. Andante (Hortense) in G flat. Op: 42.
3. Air Russe in F sharp. Op: 44.
4. Air Bohemien Russe, in E flat minor. Op: 45.
5. Marche triomphale. Op: 30.
6. Fantasia on L'Elisir d'amore, in A flat. Op: 32.
7. Airs Russes. Op: 43.
8. Carnaval de Venise, in B. Op: 31.
9. Fantasia on Semiramide, in A flat. Op: 37.
10. Marche marocaine. Op: 22.
11. Fantasia on Lucrezia Borgia. Op: 24.

F. HILLER.

(born 1812.)

24. Studies for the P.F. solo. Op: 15.

W. TAUBERT.

(born 1811.)

Solos.

1. Campanella, in F sharp minor. Op: 41.
2. La Naiade, in F. Op: 49.
3. Silvana, in G flat. Op: 60.
4. 6 Impromptûs caracteristiques. Op: 14.
5. Studies. Op: 40.

C. G. LICKL.

(born 1801.)

Solos.

1. Ischler-Bilder (6 books) Op: 57.
2. Gasteiner-Blüthen. (5 books) Op: 59.
3. Cypressen. Op: 64.
4. 6 Elegien. Op: 63.

Duets.

1. Vars: sur un thème original, in G flat. Op: 71.
2. Sonata in A flat. Op: 72.

R. WILLMERS.

(born 1822)

Solos.

1. Sonate heroique, in B flat minor. Op: 33.
2. Les Papillons. Impromptû in C. Op: 37.
3. La Sirène. Scherzo in E. Op: 38.
4. Sextuor final de Lucia di Lammermoor, transcrit, in D flat. Op: 45.
5. Pompa di festa. Concert-Study in D flat. Op: 28.
6. Un jour d'été à Norvège in B. Op: 27.
7. Sehnsucht am Meere, in A flat. Op: 8.
8. Northern National Airs (5 books) Op: 29.

C. EVERS.

Solos.

1. Chansons d'amour. Op: 13. (12 books)
2. Octave Study. Op: 8.

KULLAK.

(born 1821)

Solos.

1. Sonata in F sharp minor. Op: 7.
 2. Transcriptions. Op: 6. (12 books)
 3. 10 Paraphrases. Op: 9.
 4. Fantasia on Frieschütz. Op: 11.
- Transcriptions on Robert, Freyschütz, Lucrezia, Oberon, Gemma, &c.

A. DREYSCHOCK.

(born 1818.)

Solos.

1. Andante inquietoso. Op: 23.
2. Le ruisseau. Op: 24.
3. Campanella. Op: 10.

J. A. PACHER.

Solos.

1. Fantasia, on Mozart's Zauberflöte.
2. La Harpe. Melodie variée. Op: 9.
3. Adagio et Allegro. Op: 8.
4. L'elegante. Etude. Op: 7.
5. 5th Etude de Salon. Op: 10.
6. Nocturne. Op: 6.

EM. PRUDENT.

Solos.

1. Fantasia on Lucia di Lammermoor. Op: 8.
2. Souvenirs de Beethoven. Op: 10.
3. L'Hirondelle. Op: 11.

STEPHEN HELLER.

Solos.

1. La chasse. Fantasia dramatique in E flat. Op: 3.
2. Morceaux de Salon. Op: 16.
3. Melodies de Schubert. Op: 33.

NB. In regard to many composers of the present day whose ability is just declaring itself, the selection must naturally be delayed until a future period, and we must therefore confine ourselves to the mention of their names and a few of their works. The same remark mostly applies also to the following authors.

W. STERNDALÉ BENNETT.

(born 1808.)

Studies and other Solo pieces.

R. SCHUMANN.

(born 1809.)

Solos, & also compositions with accom^{ts}

CLARA SCHUMANN. (*Wiek*)
(born 1819.)

Solo pieces .

E. PIRKHERT .

12 Etudes de Salon Op 10 — Fantasia on Mozart's Figaro .

J. C. KESSLER .

Studies (4 books) Op:20 .

H. BERTINI .
(born 1798.)

Many collections of Studies . Among others: *Grandes Etudes artistiques*. Op:122.
several books .

AL: SCHMITT .
(born 1789.)

Many books & collections of Studies . Also; Concerts with Orchestra, and other
P. F. works .

CIP: POTTER .

Studies (Among others, those marked Op:19)

C. ARNOLD .
(born 1794.)

Studies under the title of *Practische Clavierschule*. Op:10 .

CH: NEATE .

Sonata in C Minor. (*Haslinger*)

ANTON LISTE .

4 Characteristic pieces for P. F. solo. Op:10. in E flat, C, C minor. (*Hofmeister*)
Sonata in A. (*Nägeli*, of Zurich.)

AGTHE .

3 Polonaises, (duetts) .

REISSIGER .
(born 1798.)

Trios, with Violin & Vcello. Op:25. Op:33. Op:40. Op:56. Op:103 .

CONRAD BERG .
(born about 1780.)

3 Trios. Op:11 — 2 Ditto. Op:16 — 3 Ditto. Op:20 .

FRIED: KUHLAU .
(born 1786.)

Quartett Op:32 — Ditto. Op:50 — Ditto. Op:108 — Sonata for P. F. solo. Op:127.

LUDW: BERGER .
(born 1777.)

Sonata for P. F. solo. Op:9 — Ditto. Op:10 — Studies Op:12. & Op:41 .

Lastly, we must still mention the Sonatas of *Domenico Scarlatti*; *Handel's* Harp-
sichord Lessons; and above all, the works of *Seb: Bach* .

THE END .

