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SHERWOOD MUSIC SCHOOL
PIANO COURSE

Grade—Graduate A
Composition 760

Sonata in E-flat

Op. 31, No. 3

Beethoven

Published by
SHERWOOD MUSIC SCHOOL
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Chicago

MS

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op.31
no.3
S5
1931

Sherwood Music School Courses

PIANO Composition 760

Sonata in E-flat

Op. 31, No.3

BEETHOVEN

This work, written in 1803, is one of the most cheerful of Beethoven's sonatas. Free from any expression of pain or grief, it fairly sparkles with the delight of living. Playfulness may be called its outstanding characteristic, and in order to express this, the interpreter must be in command of a varied touch, with control of tonal intensity and rhythmic elasticity. The necessity for mastery of the pedals is, of course, self-evident; for, without this, even the best keyboard work counts for little.

FIRST MOVEMENT

This movement may be thought of as a dialogue between two lovers. The first subject, an interrogatory motive which recurs frequently, is playful and humorous. As it is elaborated, its facetious character predominates more and more, especially at the beginning of the second part, where, now in the treble, now in the bass, it skips about in an altogether charming and elfish manner. Despite the originality of this motive, it nevertheless bears an unmistakable Mozartean tinge.

The questioning first motive, so frequently repeated, is followed ere long by an arch and coquettish episode (measure 17, etc.), leading to the second subject in B♭ (measure 45), likewise happy in character, with a rollicking lilt. The all-pervading mood of cheerfulness is further borne out by the tender cooing of successions of shakes. (See measures 67-71 and 193-201).

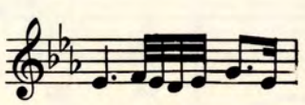
SECOND MOVEMENT (Scherzo)

This is undoubtedly one of the most delicate and ethereal movements Beethoven ever penned. We find ourselves transported, as it were, into the fantastic and humorously elfin mood that is so well expressed by Mendelssohn in his music to "A Midsummer Night's Dream." It may, indeed, be termed magical music. The charm of the coloring and the surprising effect of the *ff* in measures 34, 39, etc. are utterly indescribable, and will call for the player's best powers of interpretation.

The Scherzo is, in fact, a sort of mystic ballad, or ghost story. Gnomes and goblins seem to be disporting themselves in a tale which might have been inspired by phases of Shakespeare's "Tempest." The sonata or "first movement" form is used in this second movement, as well as in the first one, but with an effect very much modified by the entirely different quality of the music. The features indicative of the sonata form are evident, but a deviation from regularity may be seen in the fact that only the closing section of the second theme is in the conventionally proper keys, at its two appearances (measures 50 and 157).

THIRD MOVEMENT (Menuetto)

The Menuetto (or Minuet) is somewhat Haydn-like in quality and content, though altogether typical of Beethoven in its treatment. It is truly a splendid foil to the other movements, while the contrast of the harmonic Trio serves to offset its charmingly lyric qualities. Play the turn in measure 9, and its later repetition, thus:



IRA F. BRILLIANT
CENTER FOR BEETHOVEN STUDIES
San Jose State University

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FOURTH MOVEMENT

In speaking of this movement, Carl Reinecke, eminent pianist of the classic school, wrote to one of his friends, "May you live cheerfully and happily, as the *Finale* breathes cheerfulness and happiness." Here, the climax of the humorous spirit pervading the entire sonata is reached. It is carried out in a truly surprising and diversified manner, as humor in music should be treated: namely, by inducing suspense and surprise. These two factors of musical expression are here treated in a dynamic, as well as in a rhythmic, sense.

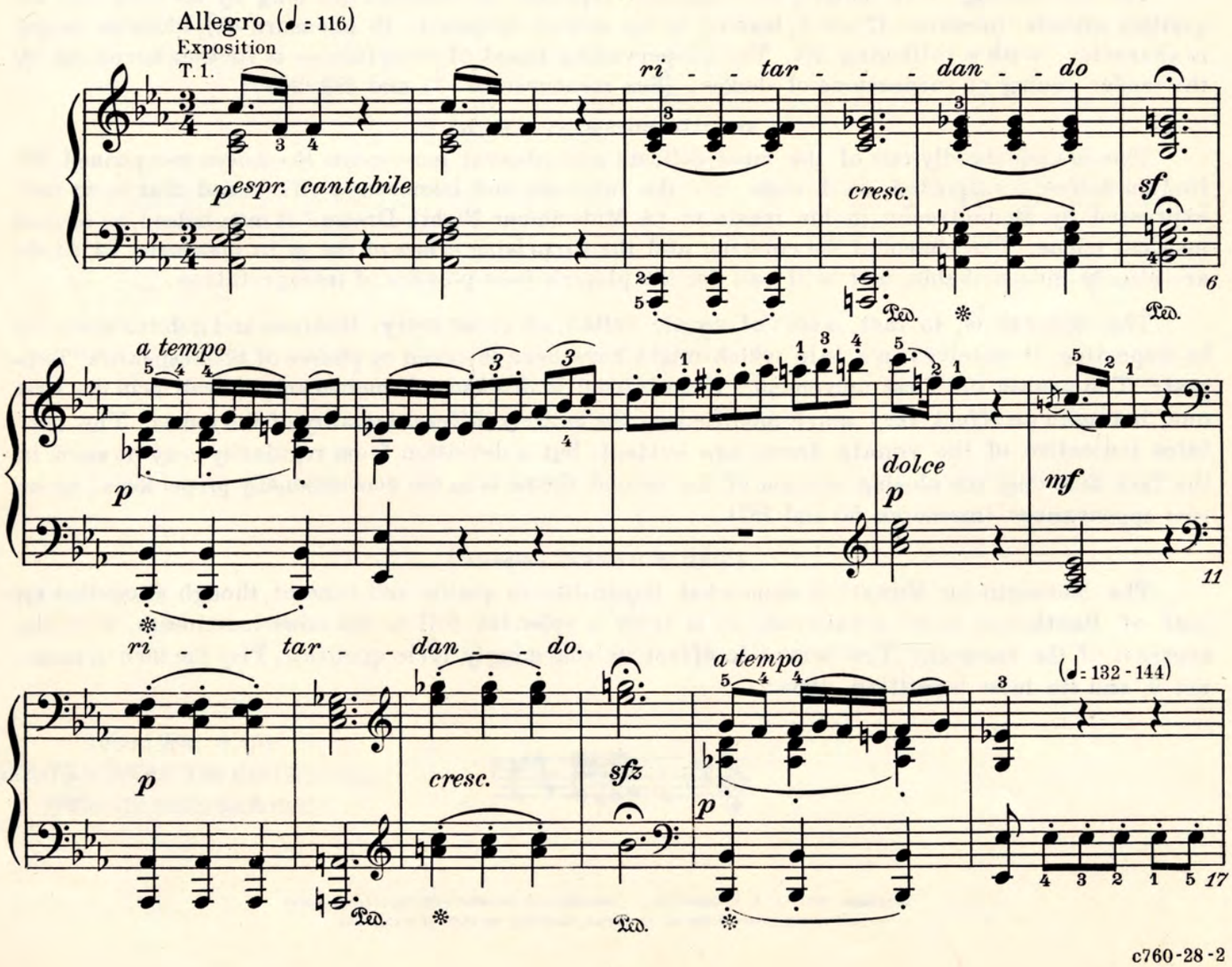
Once more the sonata form is employed, with some digressions from type. (The second theme, measure 34, reappears in the Recapitulation in the key of G♭, instead of in the tonic, E♭.)

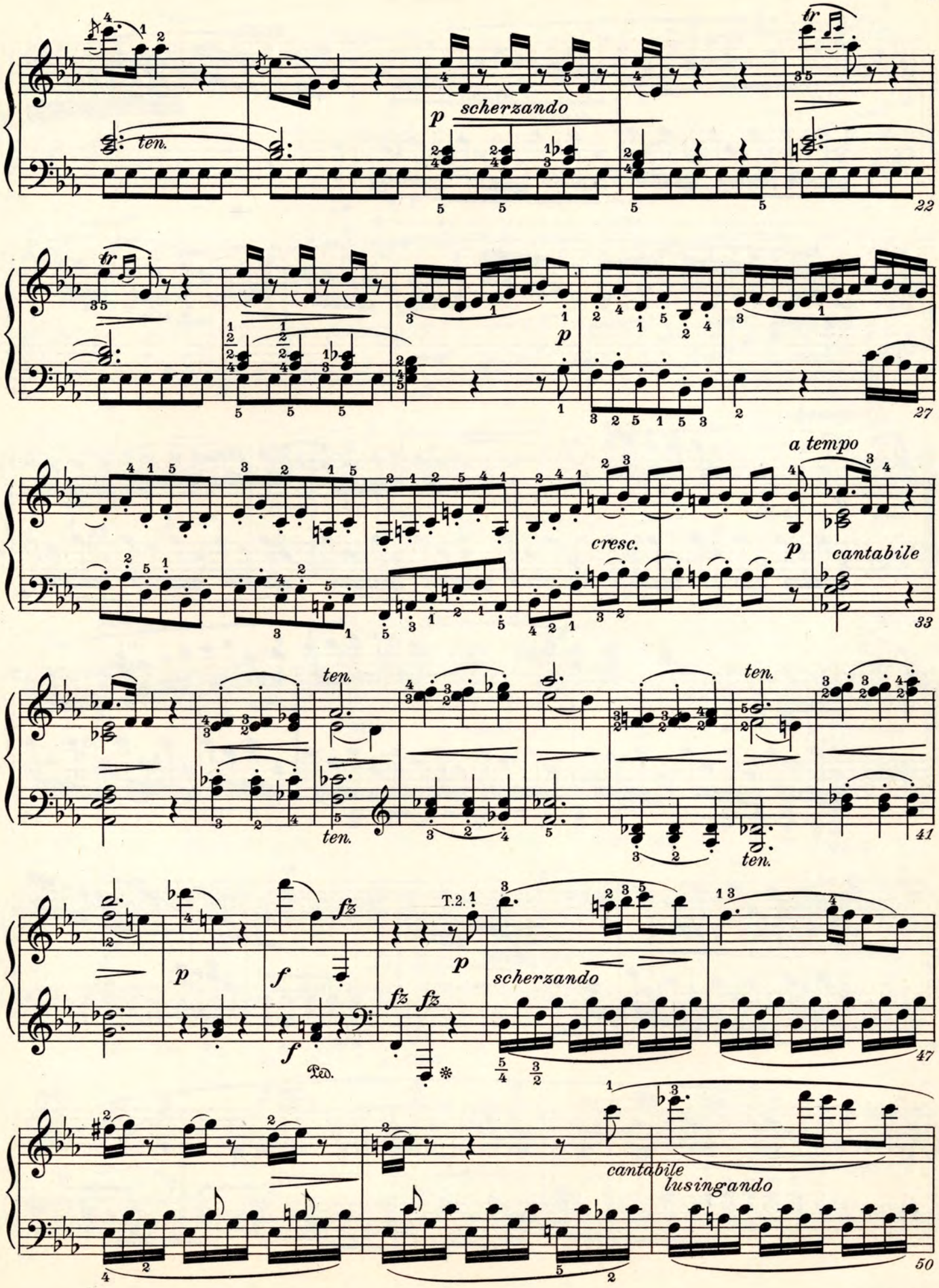
The climax of it all is reached in the second part, where, by means of an enharmonic change (G♭ to F♯ major, measure 93), modulations are carried through various keys, arriving in measure 122 at the key of C major.

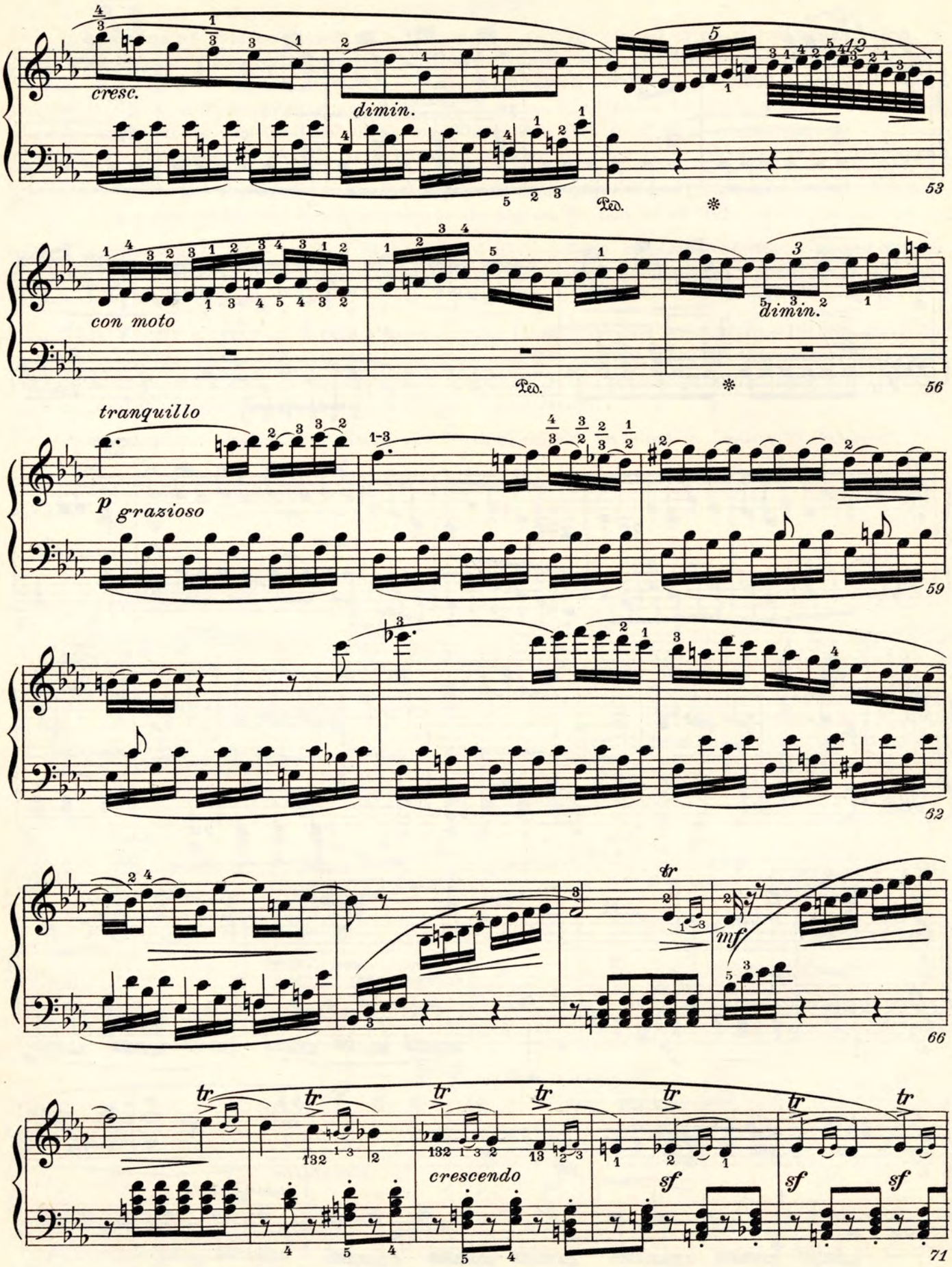
This *Presto* movement forms a most fitting finale. Visions of fairylike flitting have by now quite disappeared, and all goes "merry as a marriage bell." The leading motive is repeated in numerous ways and forms, in various keys and with characteristically unexpected modulations; and it arrives, finally, at a most brilliant conclusion.

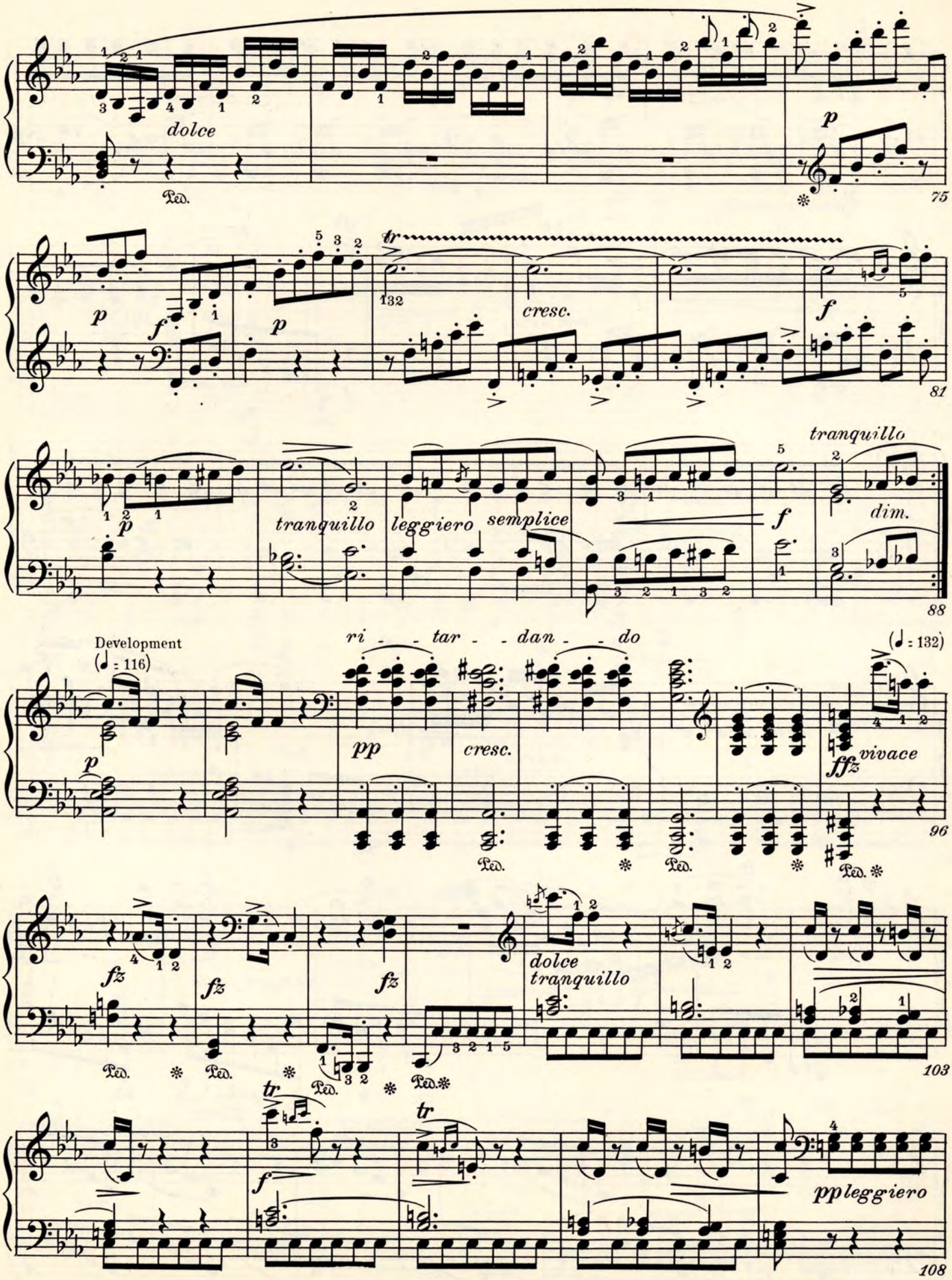
A biographical sketch of Ludwig van Beethoven will be found in Lesson 78, HISTORY.

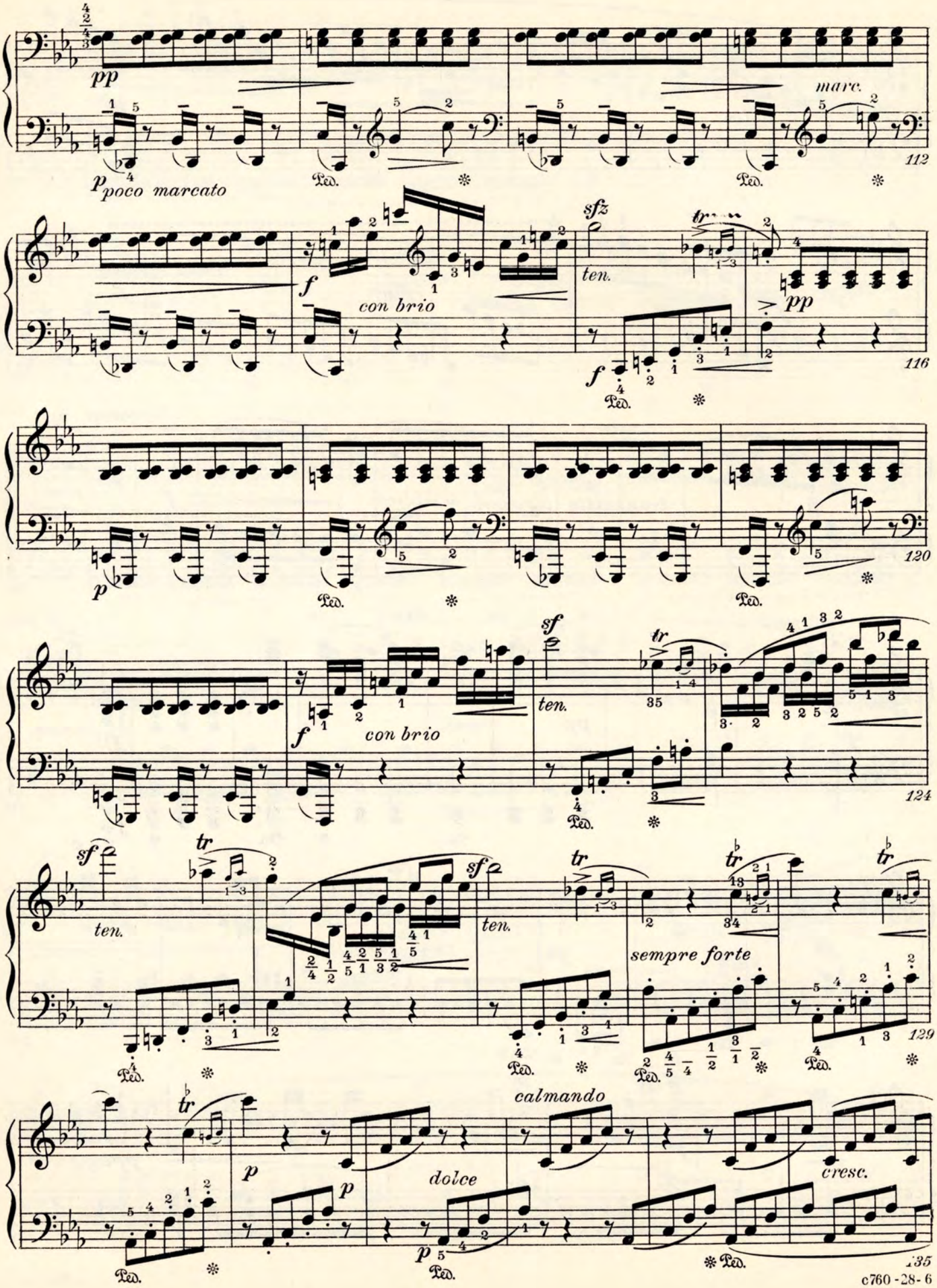
I

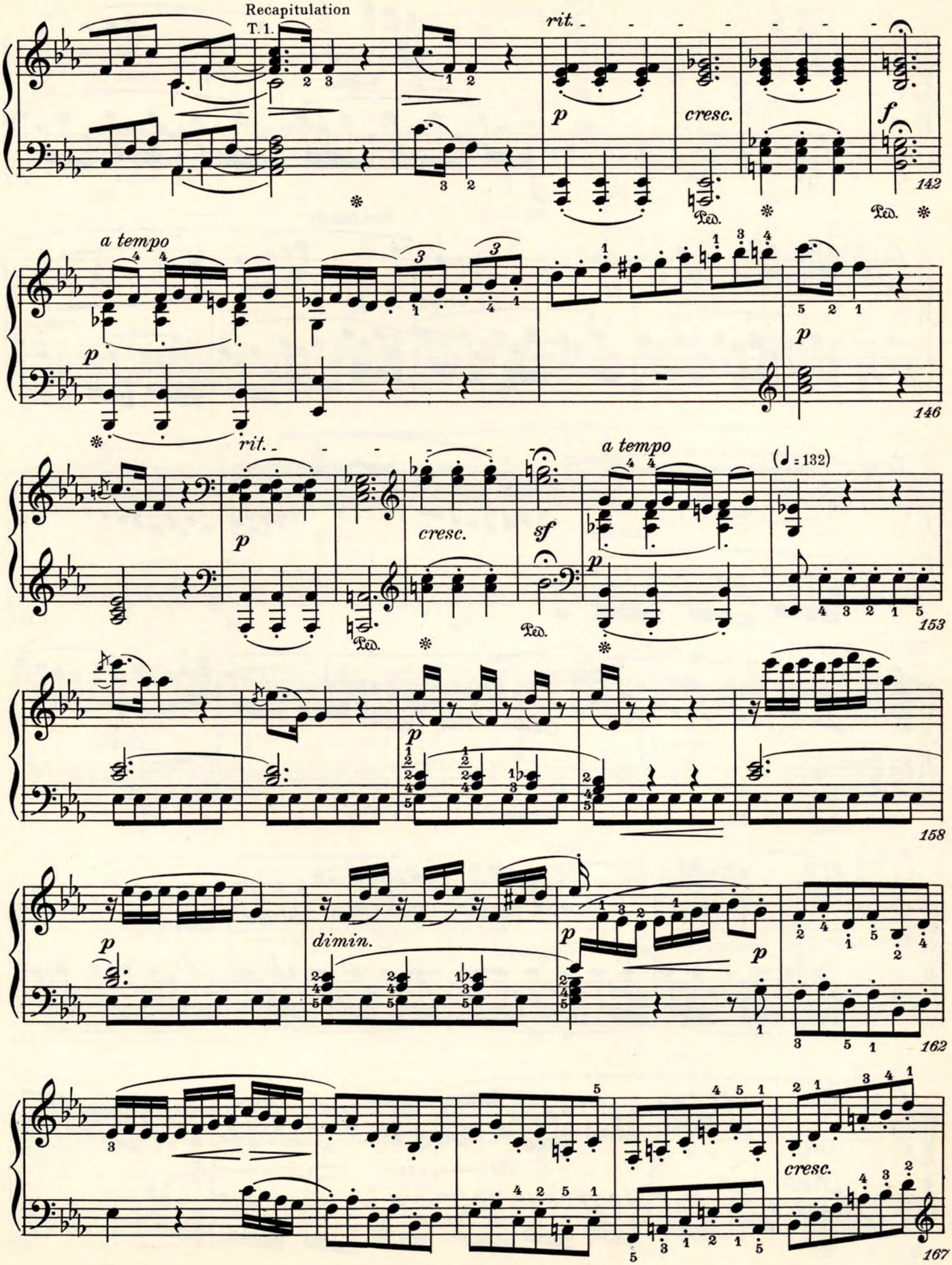


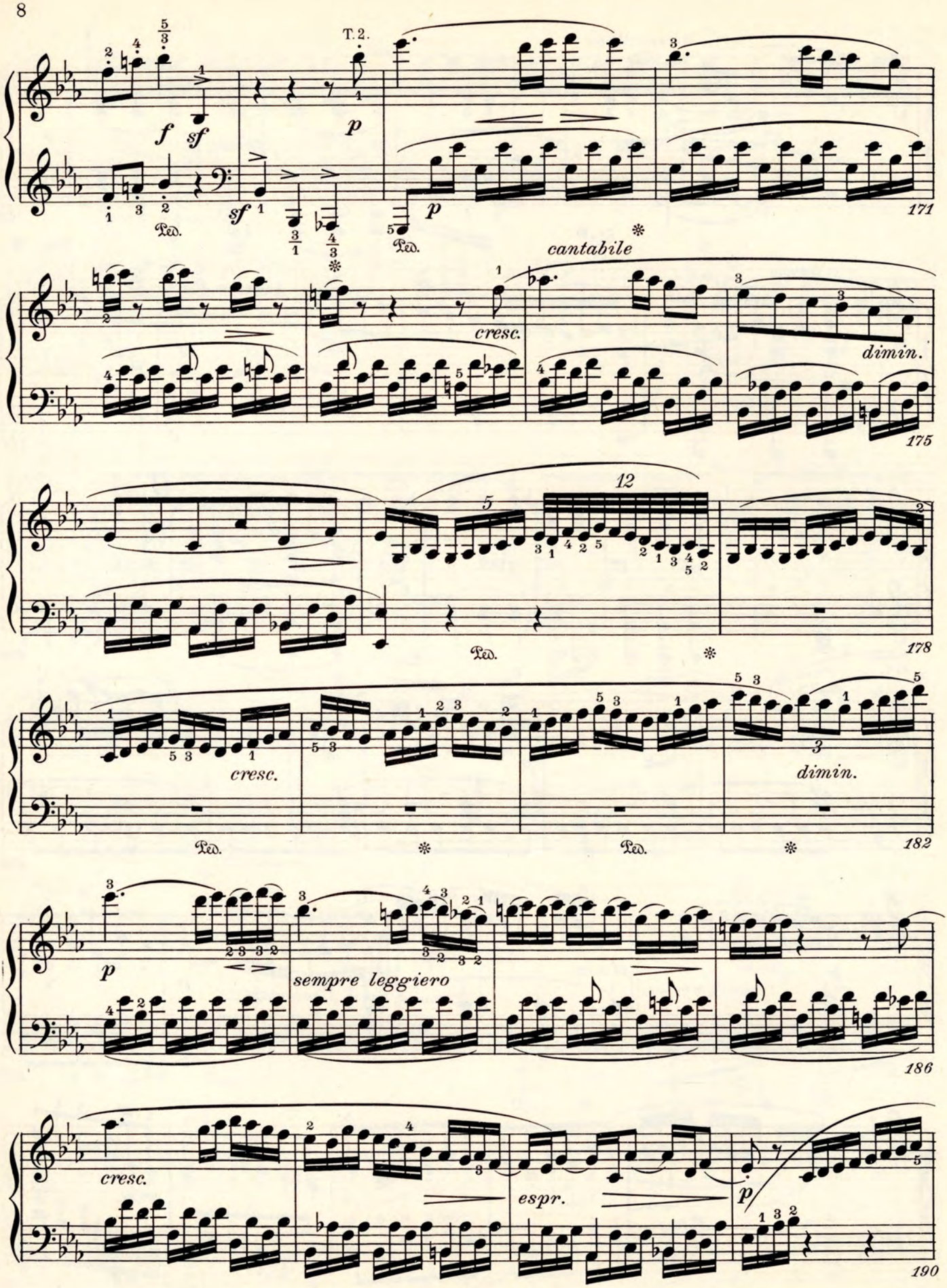

ten.
p
scherzando
22
tr
p
27
a tempo
cresc.
p
cantabile
33
ten.
ten.
ten.
ten.
41
p
f
fz
f
Ped.
T.2.
p
fz
fz
scherzando
47
cantabile
lusingando
50

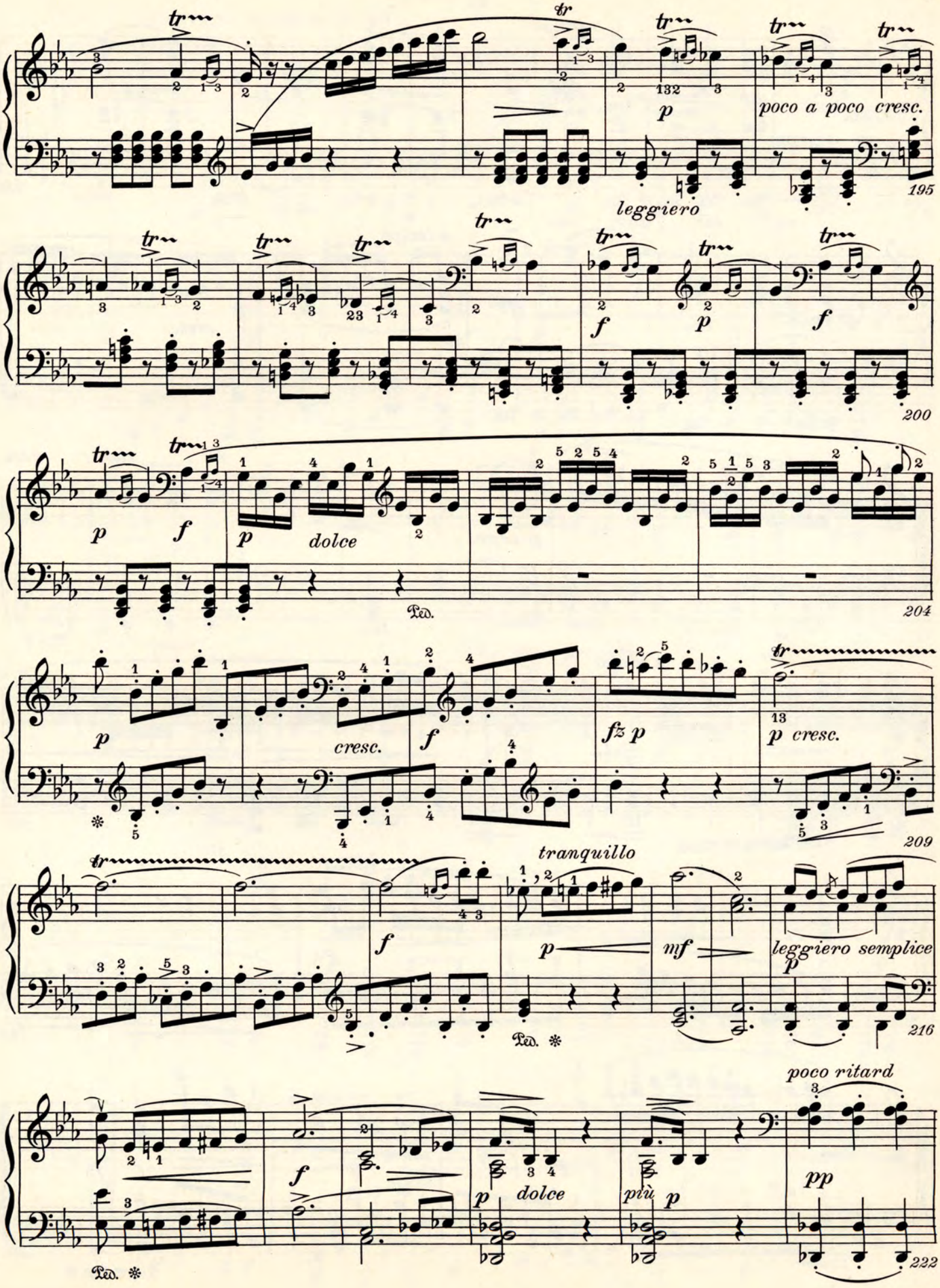

cresc.
dimin.
Ped.
53
con moto
dimin.
Ped.
56
tranquillo
p grazioso
59
62
tr
mf
66
tr
crescendo
sf
71

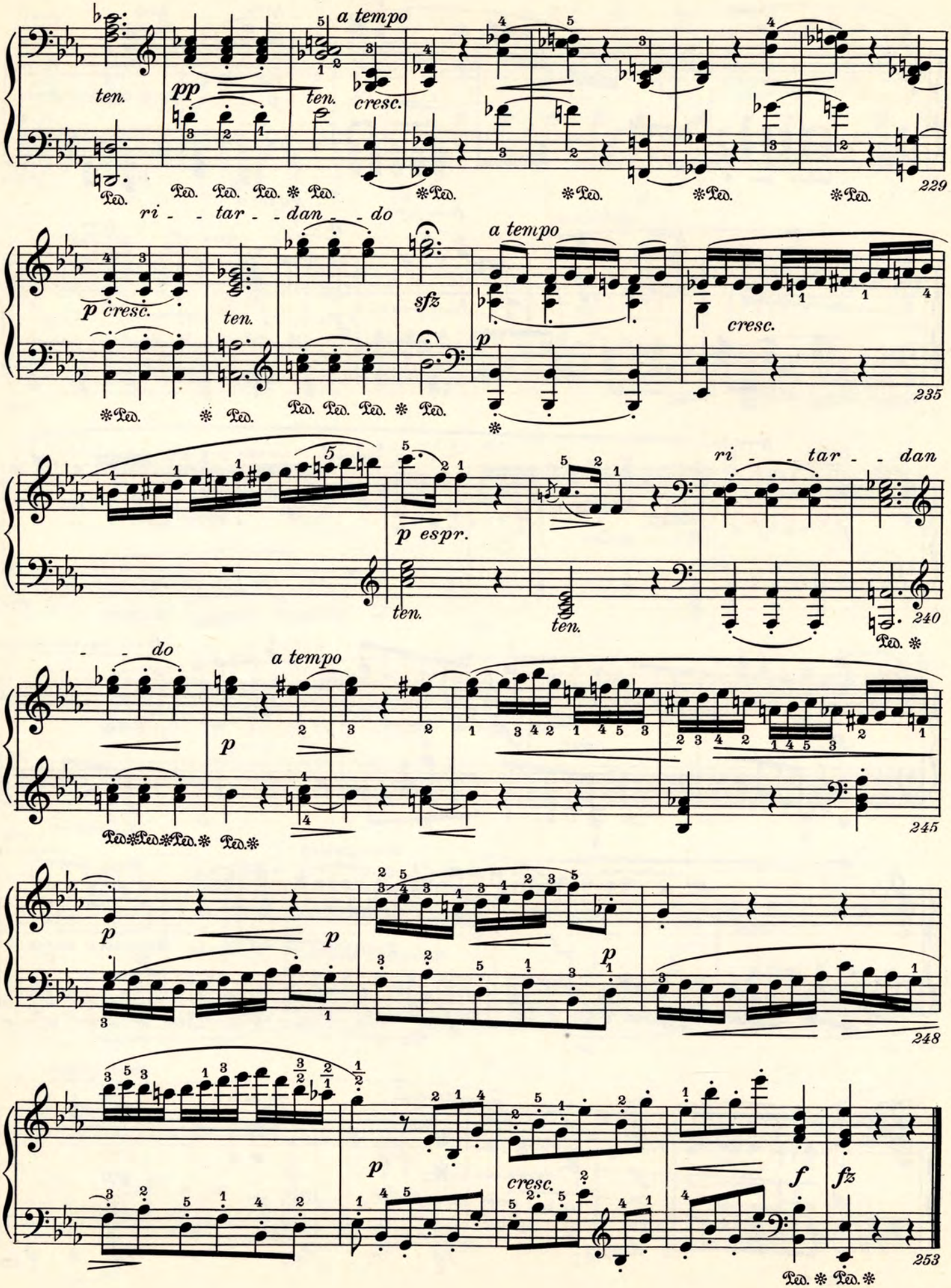

dolce
p
75
p
f
p
tr
132
cresc.
f
81
p
tranquillo
leggiero
semplice
f
tranquillo
dim.
88
Development
(♩ = 116)
ri - - tar - - dan - - do
(♩ = 132)
p
pp
cresc.
ffz
vivace
96
fz
fz
fz
dolce
tranquillo
103
tr
f
tr
pp
leggiero
108

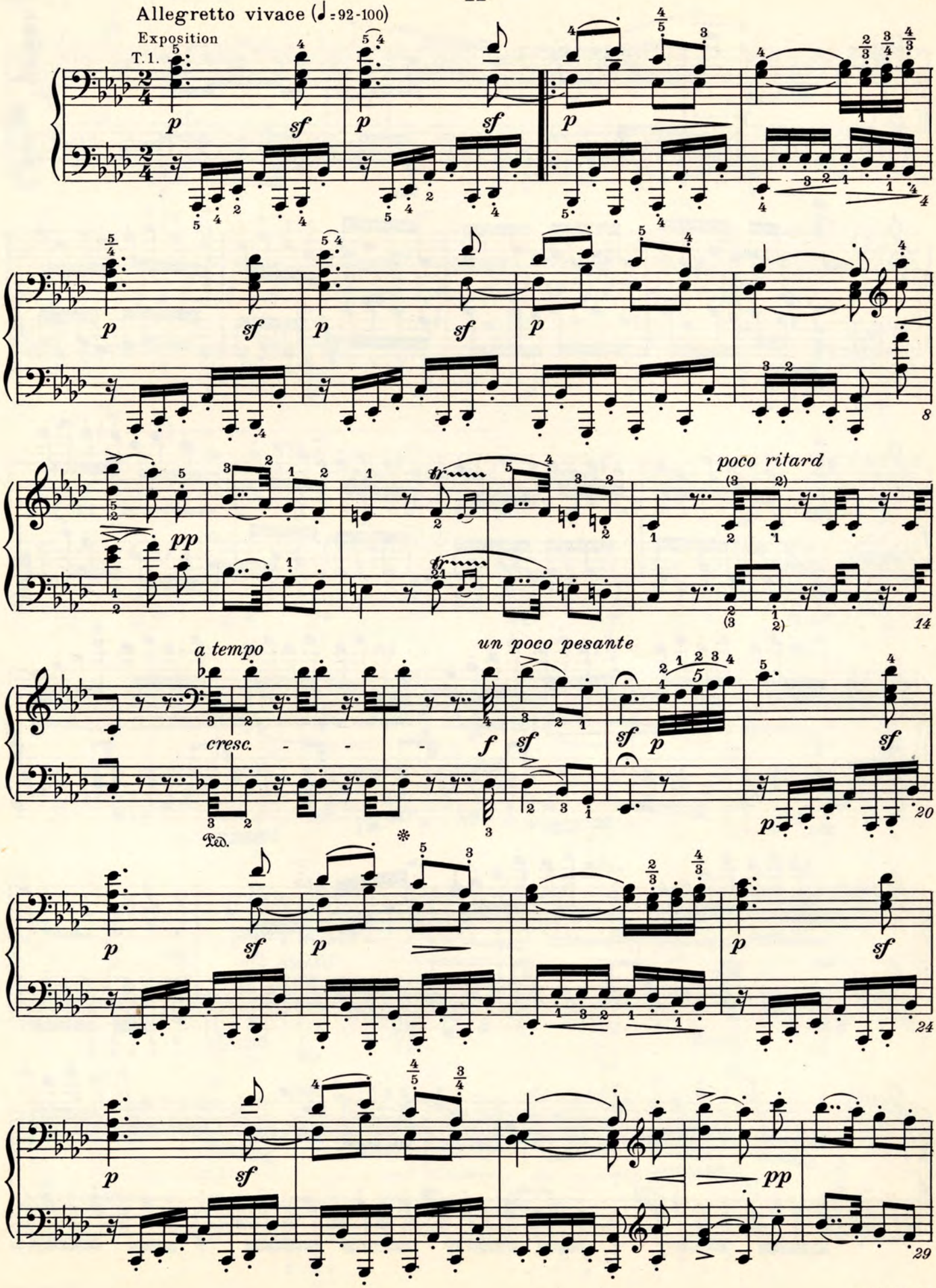

pp
marc.
112
p poco marcato
Ped.
f
con brio
sfz
ten.
pp
116
120
sf
124
sempre forte
129
calmando
dolce
cresc.
135

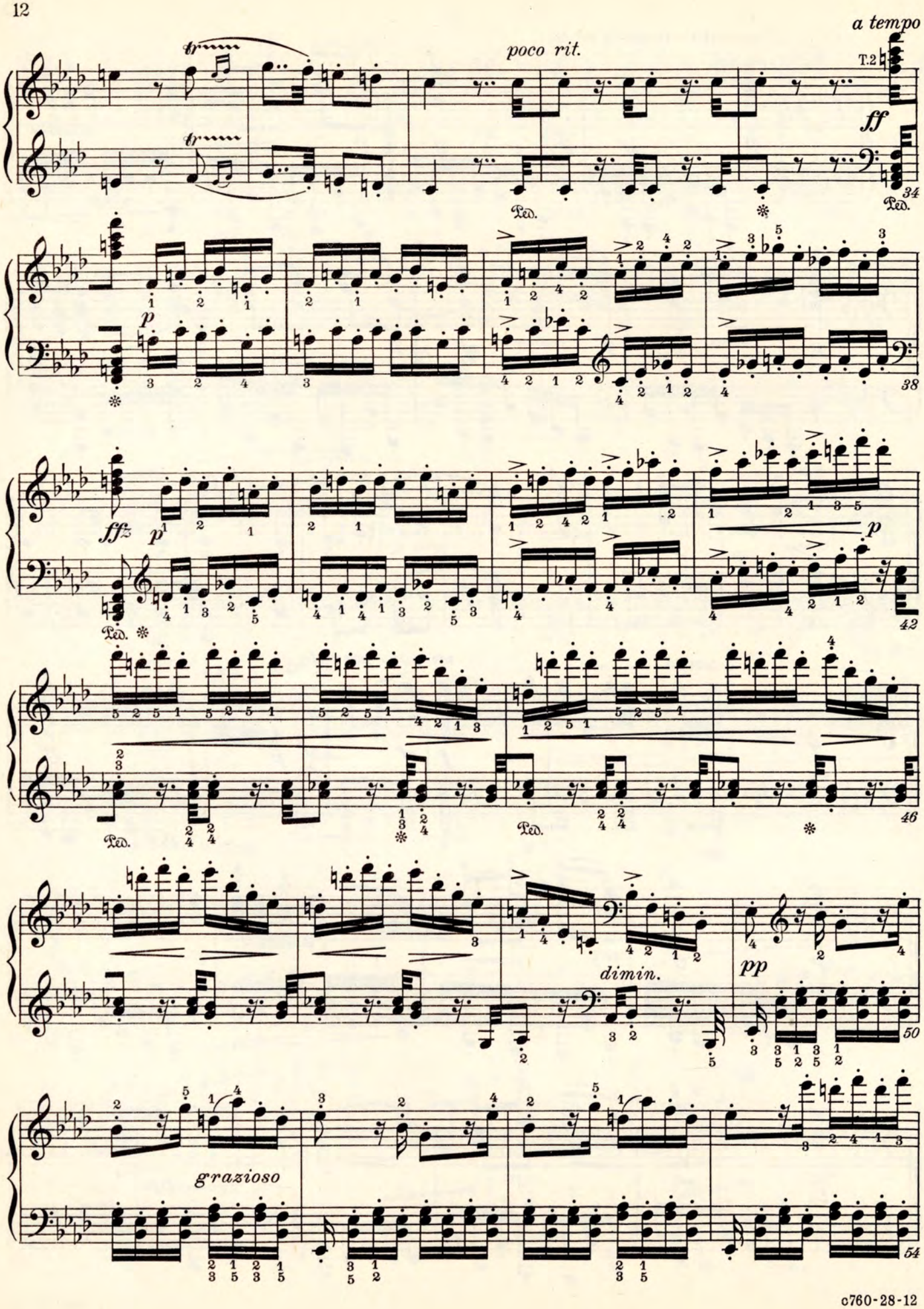

Recapitulation
T. 1.
rit.
p
cresc.
f
142
Ped.
a tempo
p
146
rit.
a tempo
(♩ = 132)
cresc.
sf
153
158
dimin.
162
cresc.
167

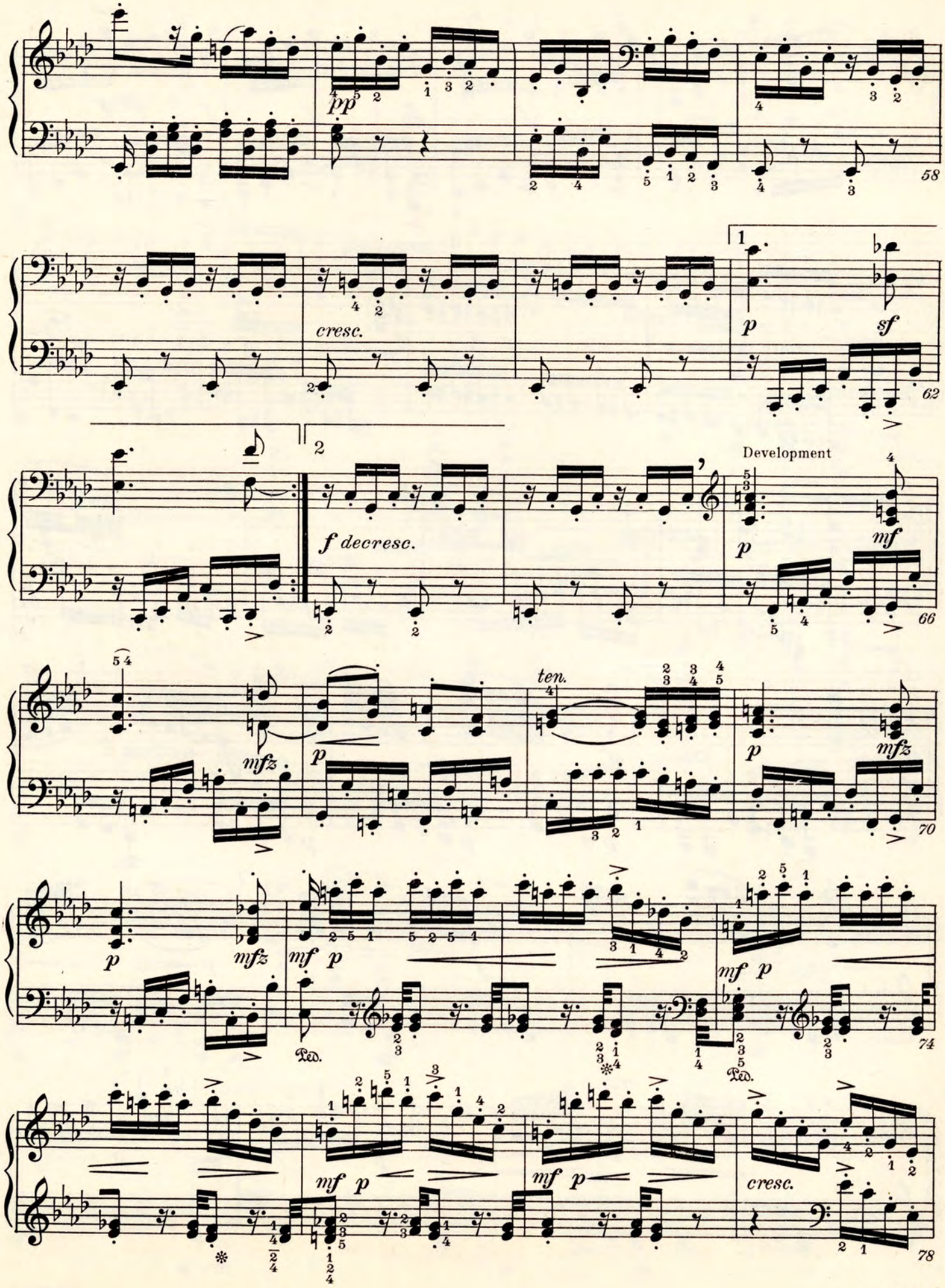

T. 2.
f
sf
p
sf
p
171
cantabile
cresc.
dimin.
175
12
5
178
cresc.
dimin.
182
p
sempre leggiero
186
cresc.
espr.
p
190

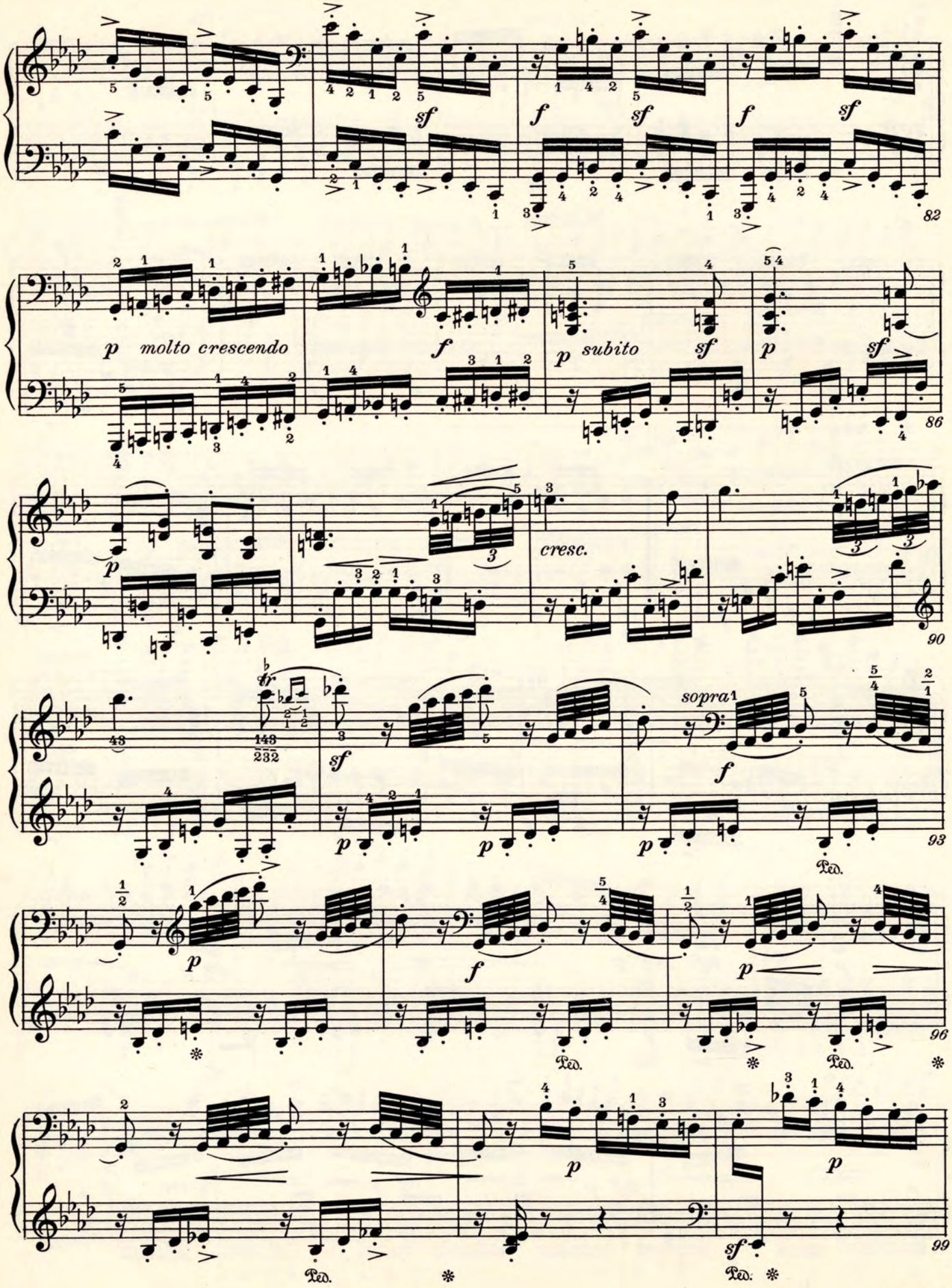

poco a poco cresc.
leggiero
dolce
cresc.
fz p
tranquillo
leggiero semplice
poco ritard
più p
195
200
204
209
216
222

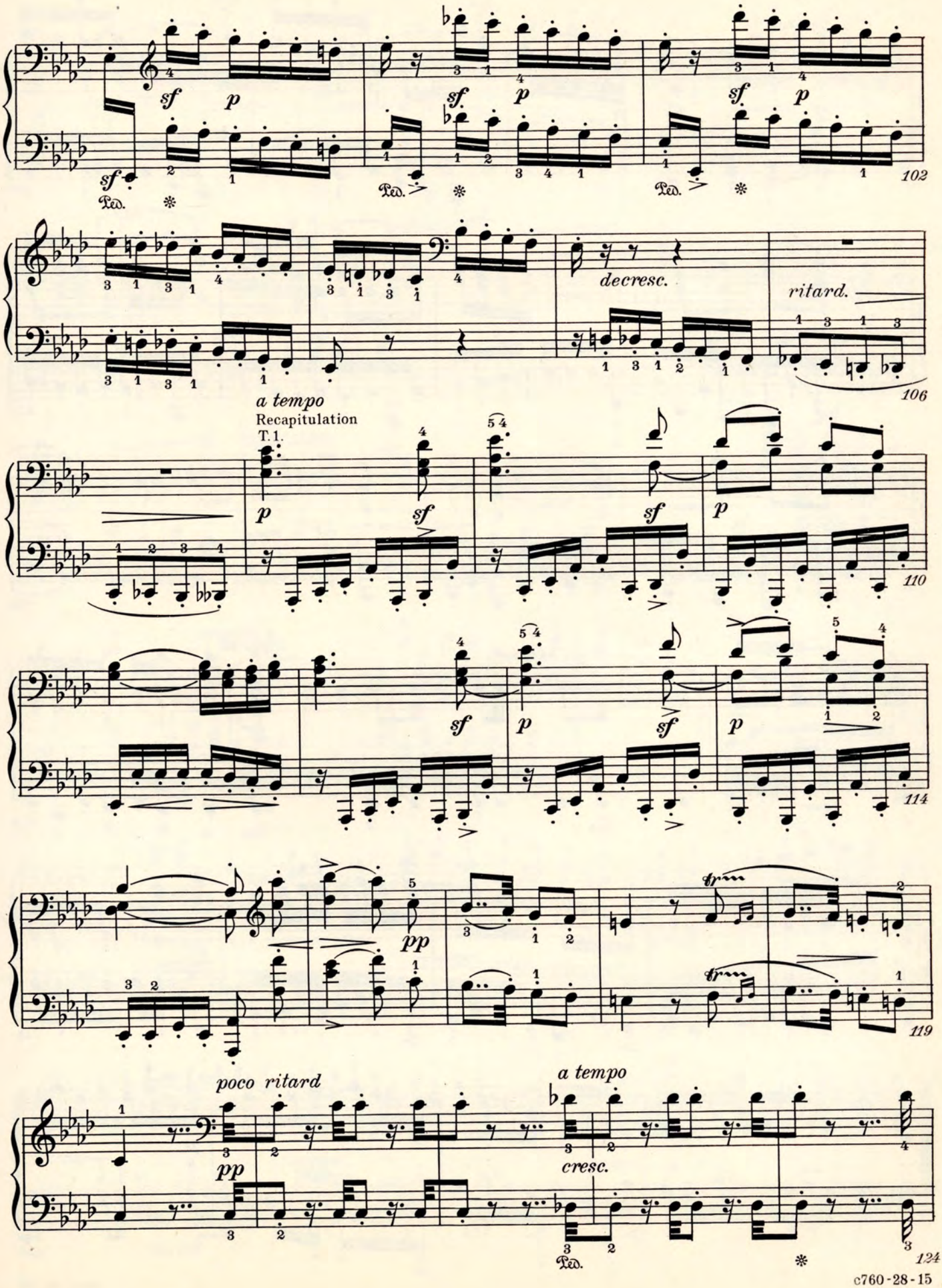

ten.
pp
a tempo
ten.
cresc.
229
ri - - tar - - dan - - do
p cresc.
ten.
sfz
a tempo
p
cresc.
235
p espr.
ten.
ten.
ri - - tar - - dan
240
- - do
a tempo
p
245
p
p
p
248
cresc.
f
fz
253

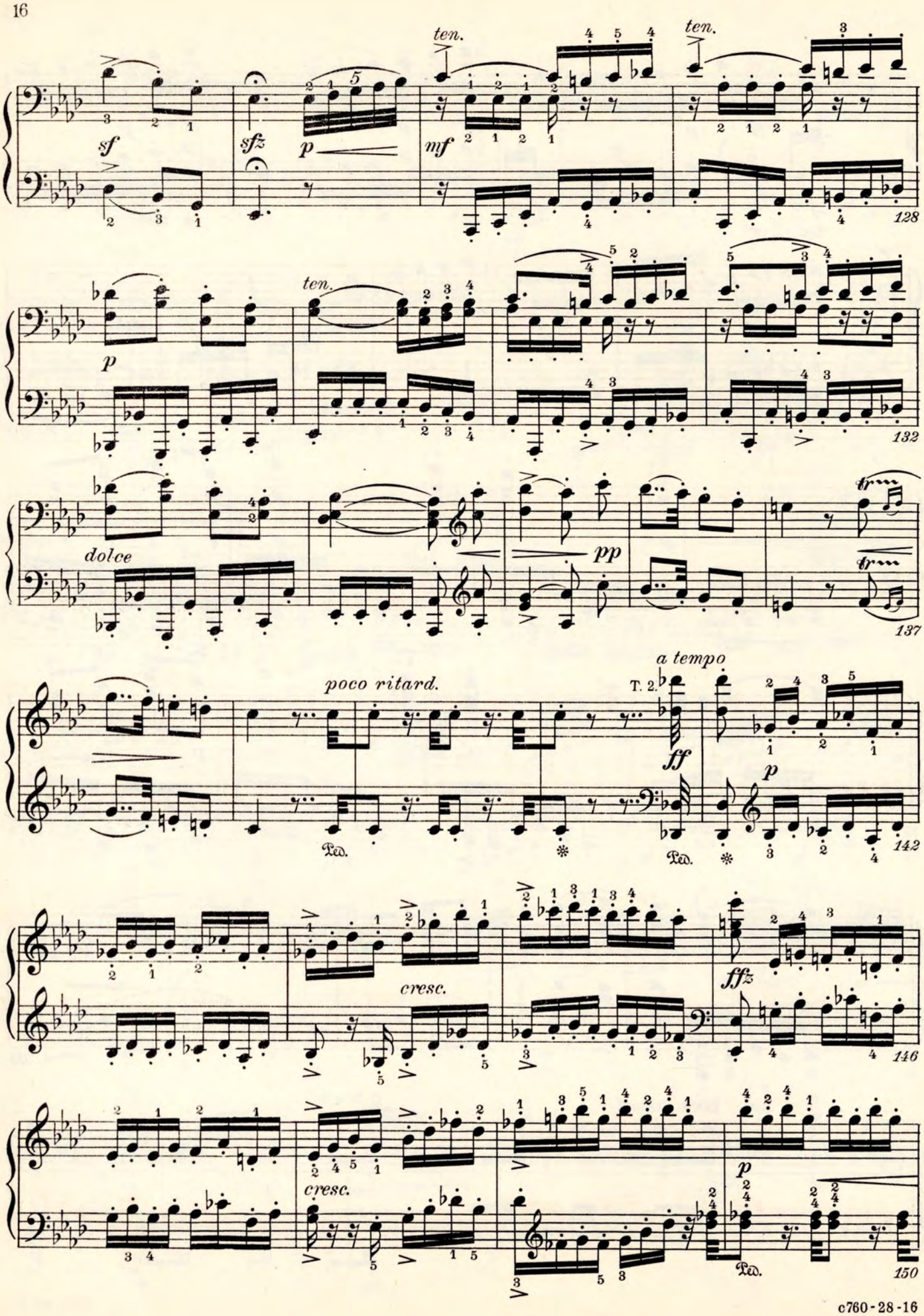

Allegretto vivace (♩=92-100)
Exposition
T.1.
poco ritard
a tempo
cresc.
un poco pesante
Ped.
pp

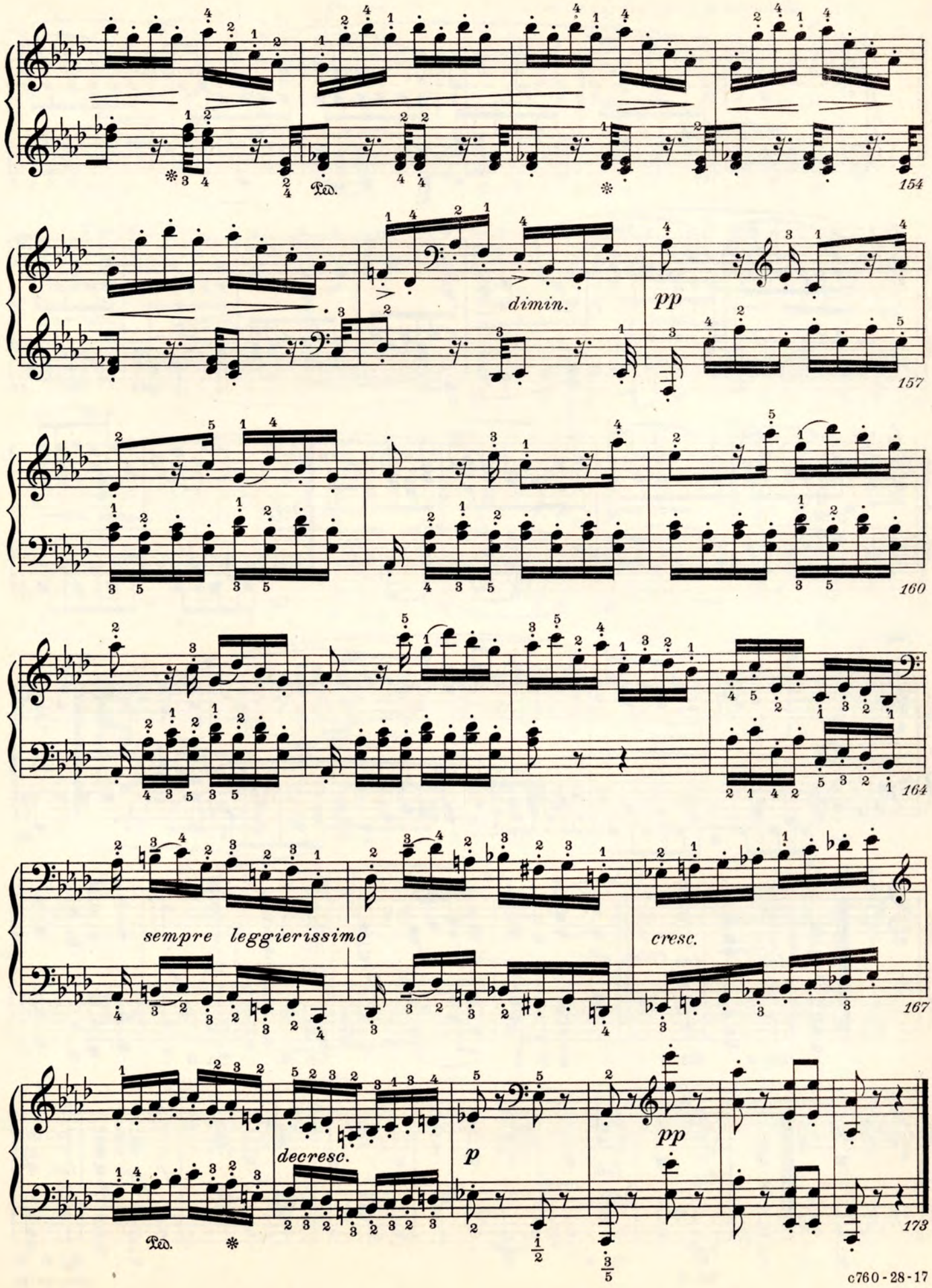

a tempo
poco rit.
T.2
ff
Ped.
34
p
38
fffz
p
Ped.
42
p
Ped.
Ped.
46
dimin.
pp
50
grazioso
54


pp
58
cresc.
1
p
sf
62
2
f decresc.
Development
p
mf
66
mfz
p
ten.
p
mfz
70
p
mfz
mf p
Ped.
mf p
74
mf p
mf p
cresc.
78


sf
f
sf
f
sf
82
p molto crescendo
f
p subito
sf
p
sf
86
p
cresc.
90
sf
sopra
f
93
Ped.
p
f
p
96
Ped.
Ped.
p
p
99
sf
Ped.
Ped.

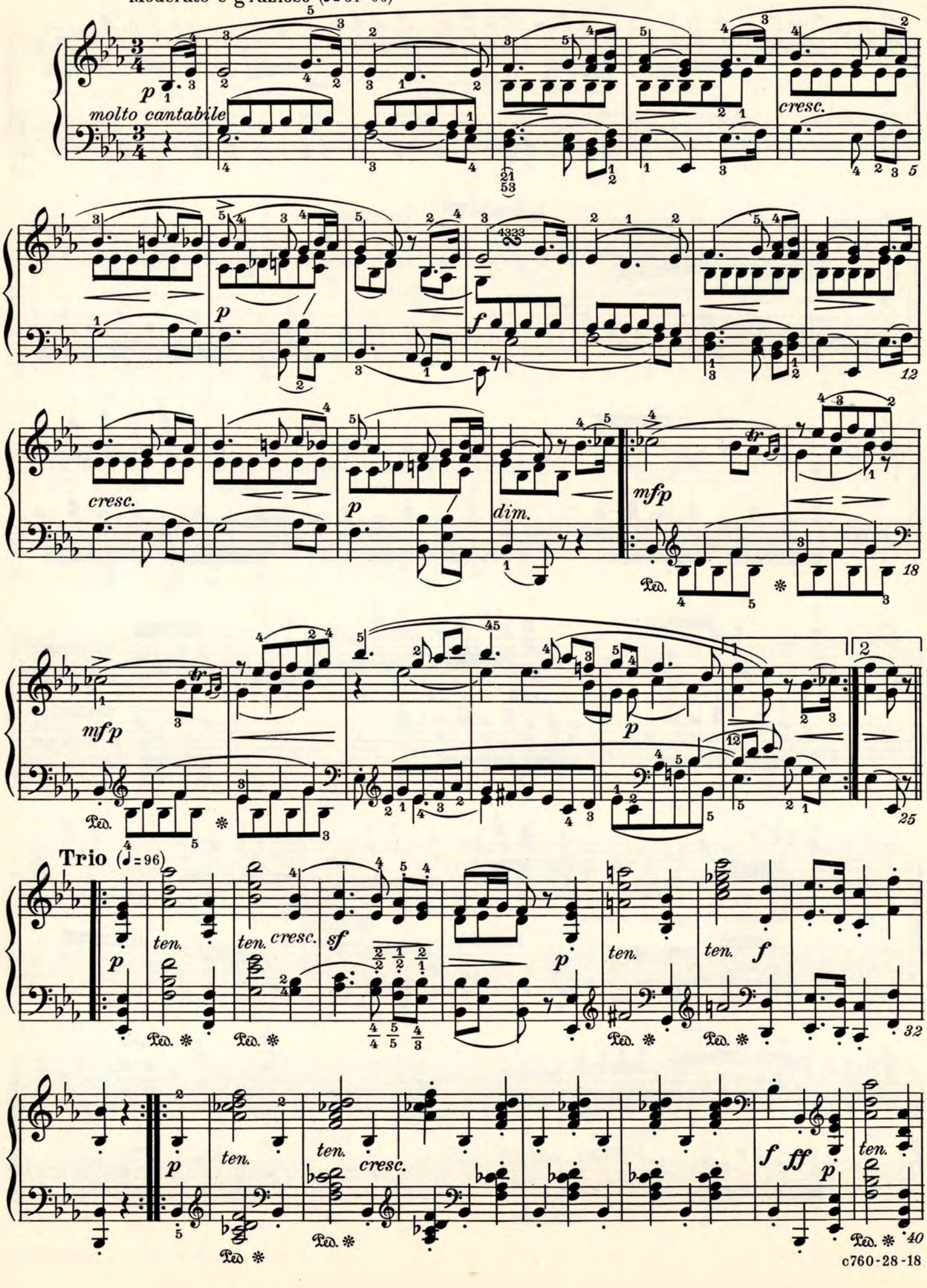

sf
p
Ped.
102
decresc.
ritard.
106
a tempo
Recapitulation
T.1.
110
114
pp
119
poco ritard
a tempo
cresc.
124

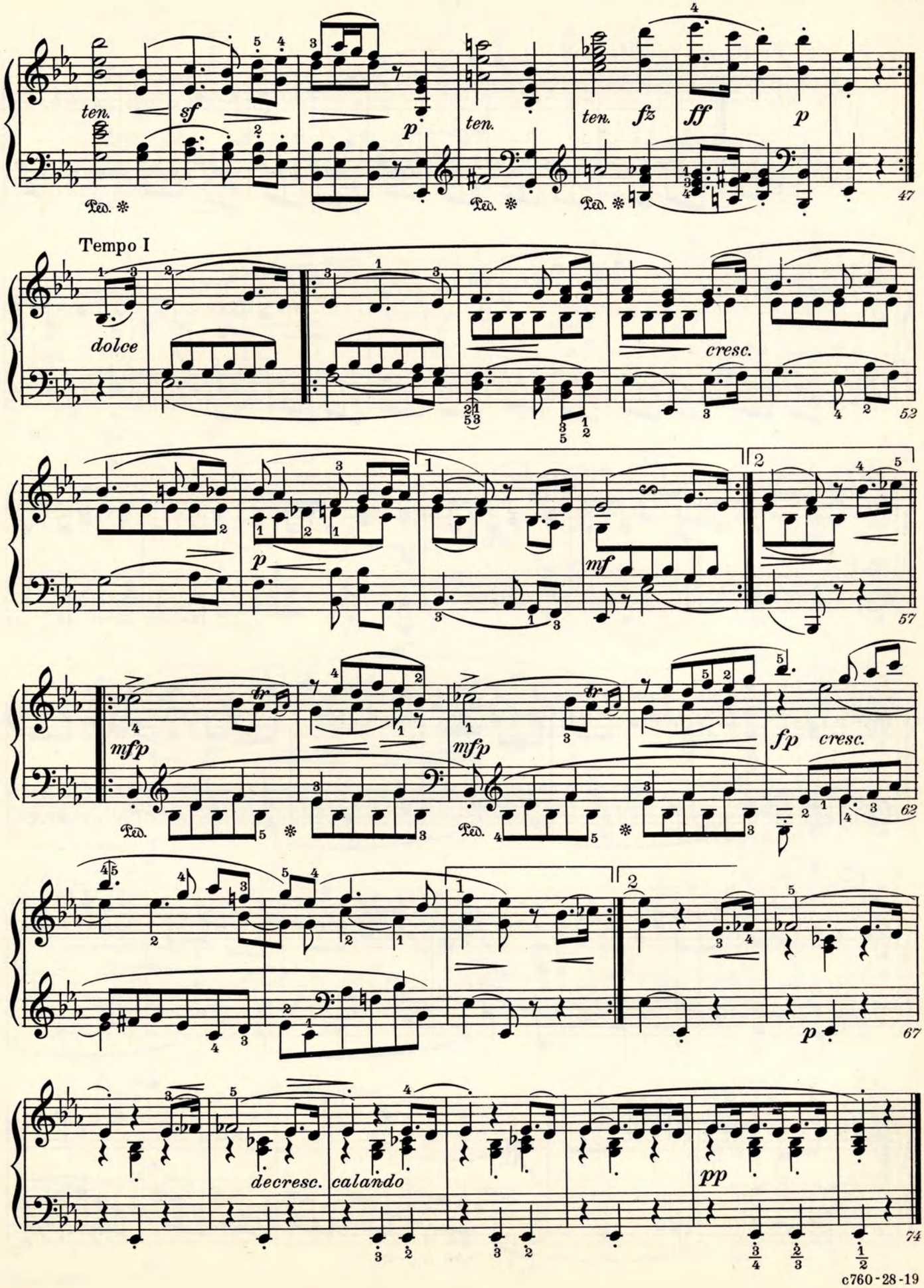

ten.
sf
sfz
p
mf
ten.
128
ten.
p
132
dolce
pp
137
poco ritard.
a tempo
T. 2.
ff
p
Ped.
142
cresc.
fffz
146
cresc.
p
Ped.
150


154
dimin.
pp
157
160
164
sempre leggierissimo
cresc.
167
decresc.
p
pp
173

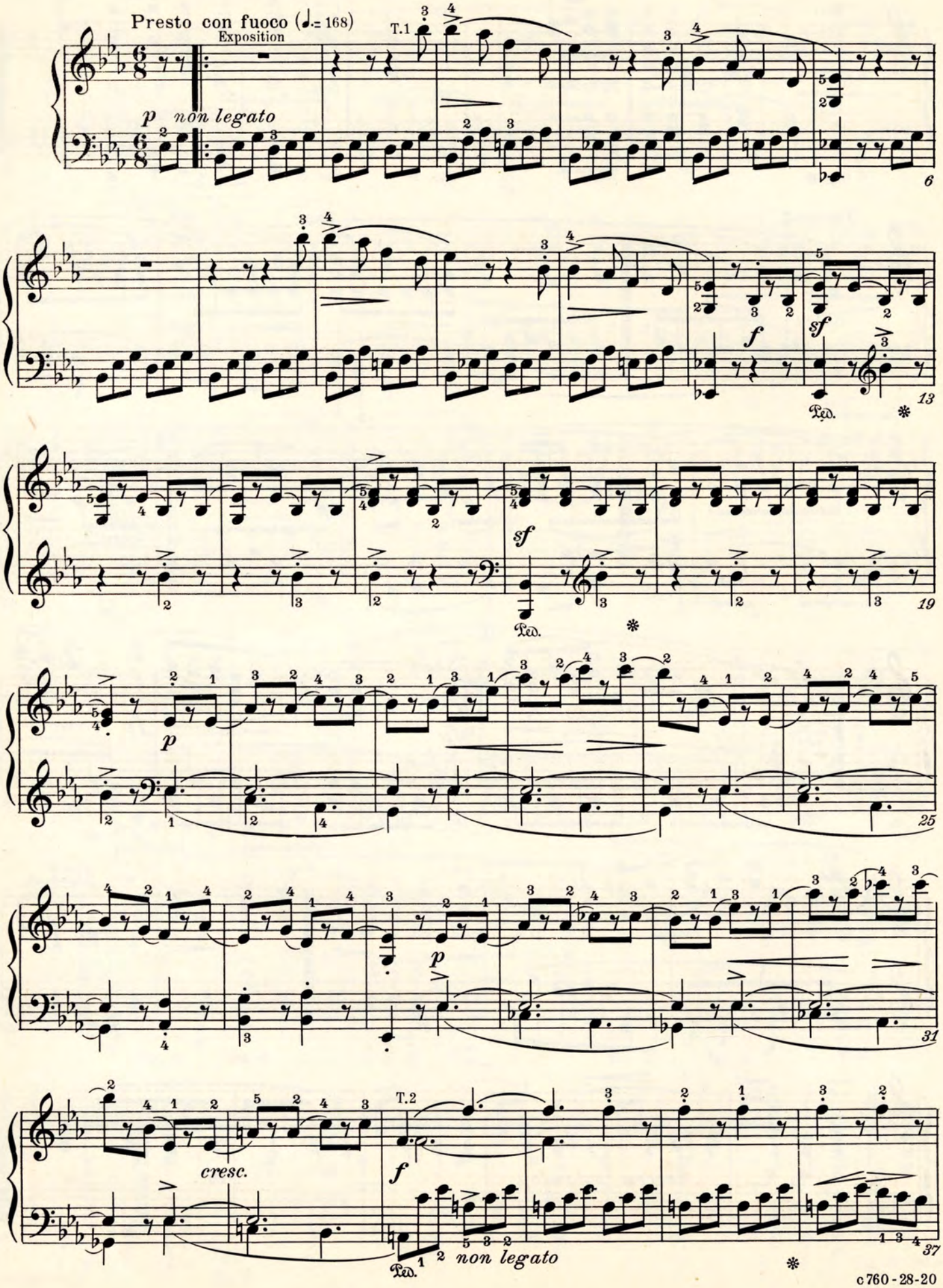
Menuetto III

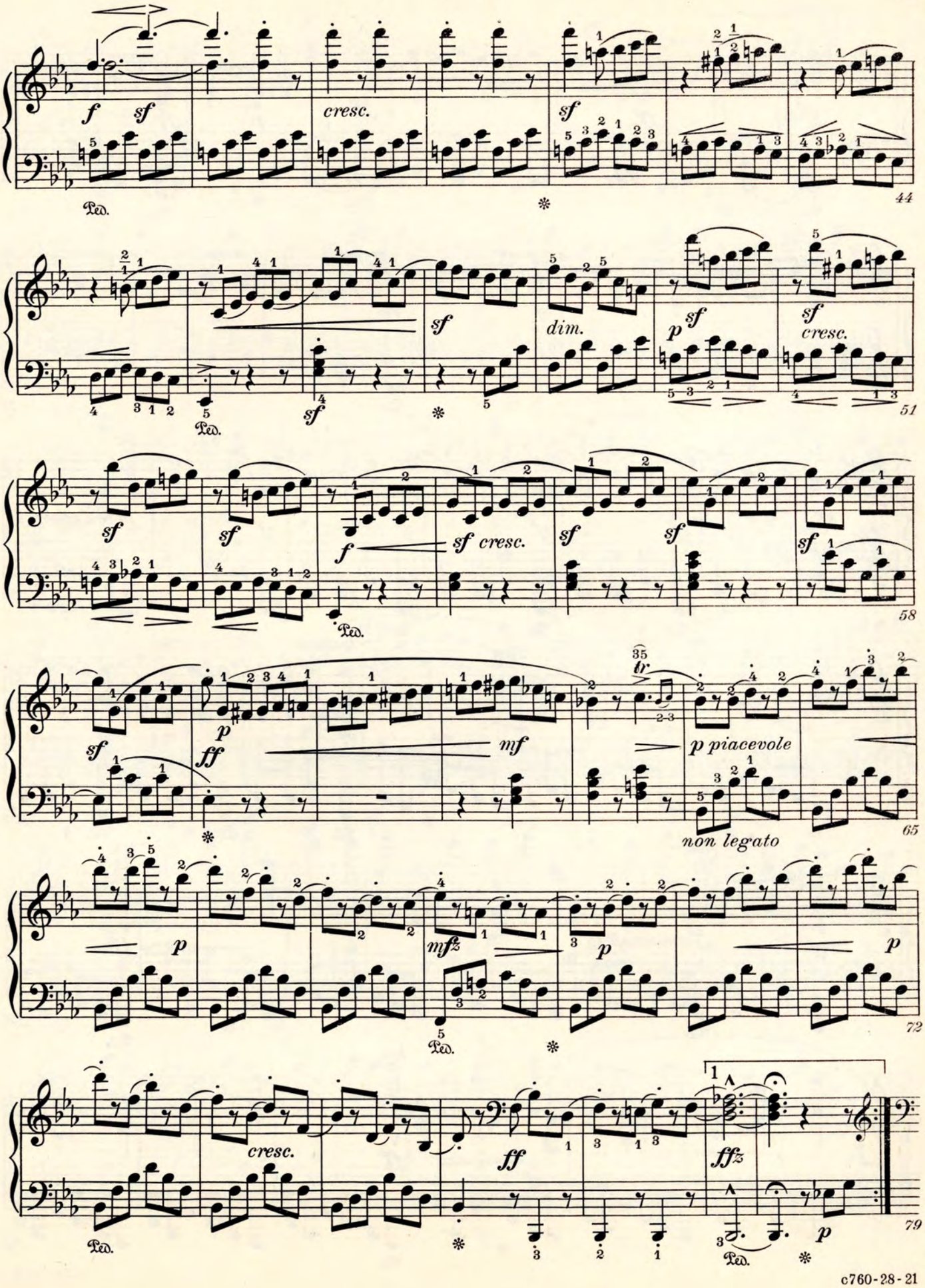
Moderato e grazioso (♩= 84 - 96)

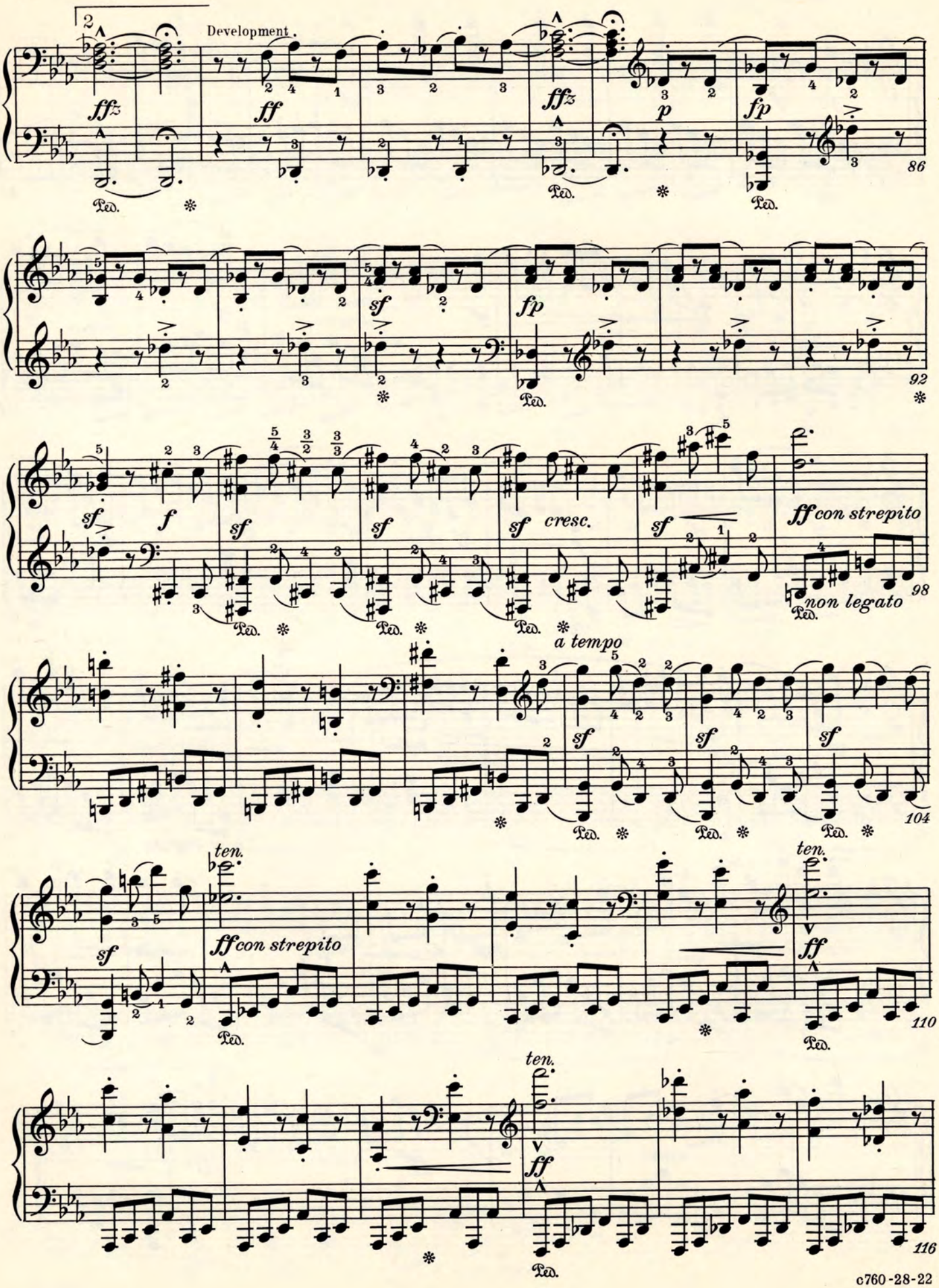


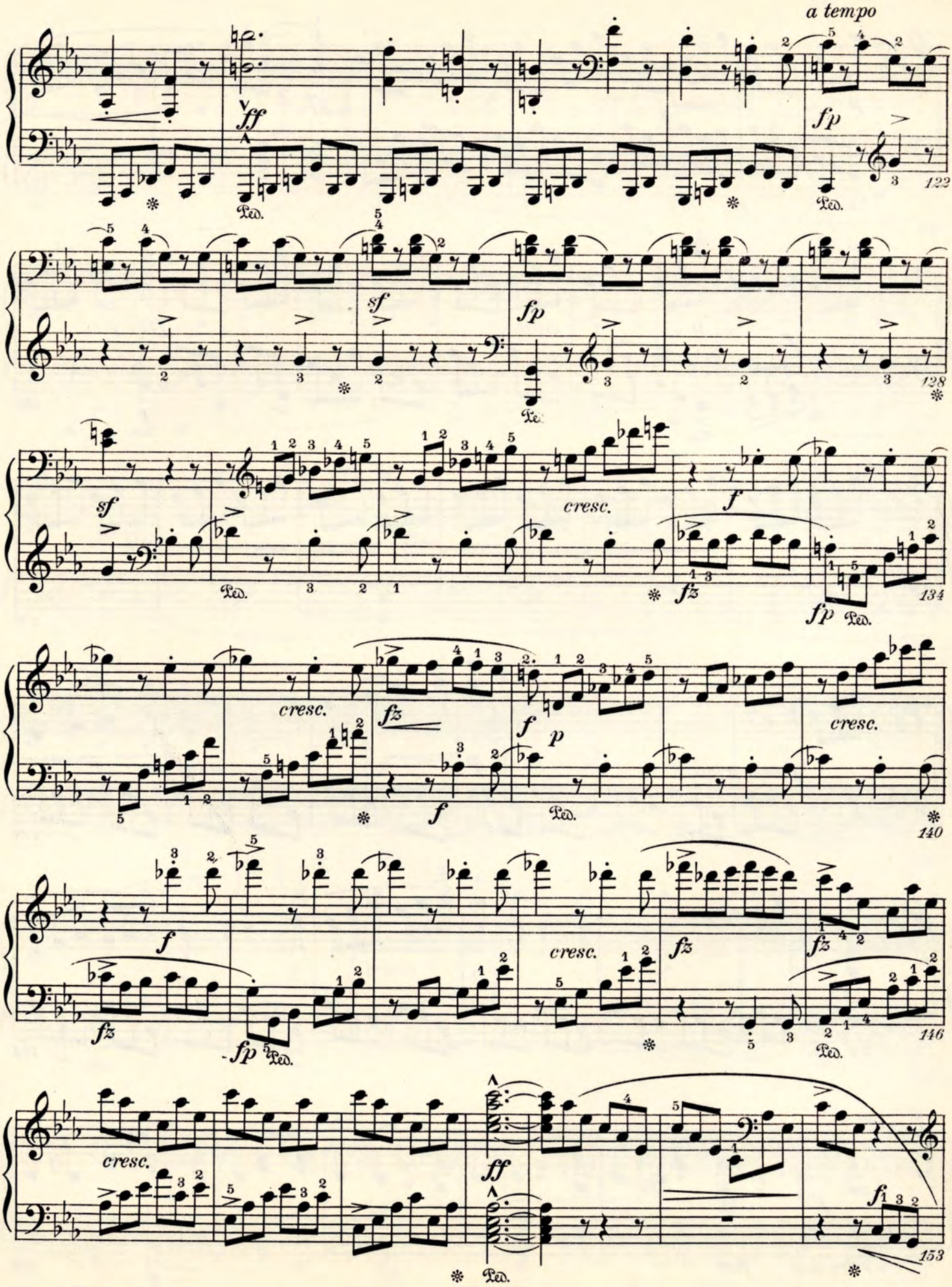

ten.
sf
p
ten.
ten.
fz
ff
p
Ped.
47
Tempo I
dolce
cresc.
52
p
mf
57
mfp
mfp
fp
cresc.
Ped.
62
p
67
decresc.
calando
pp
74

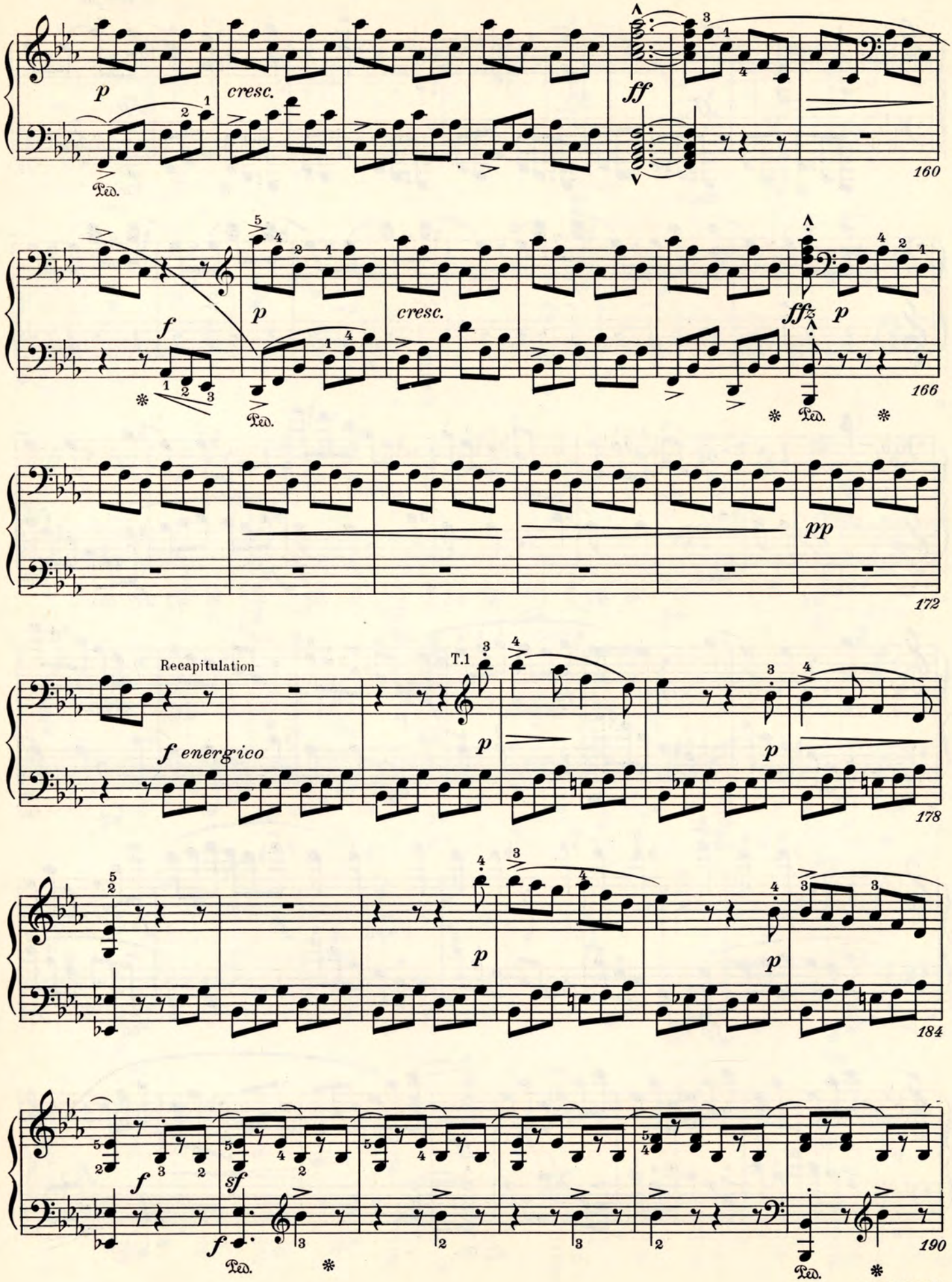
IV

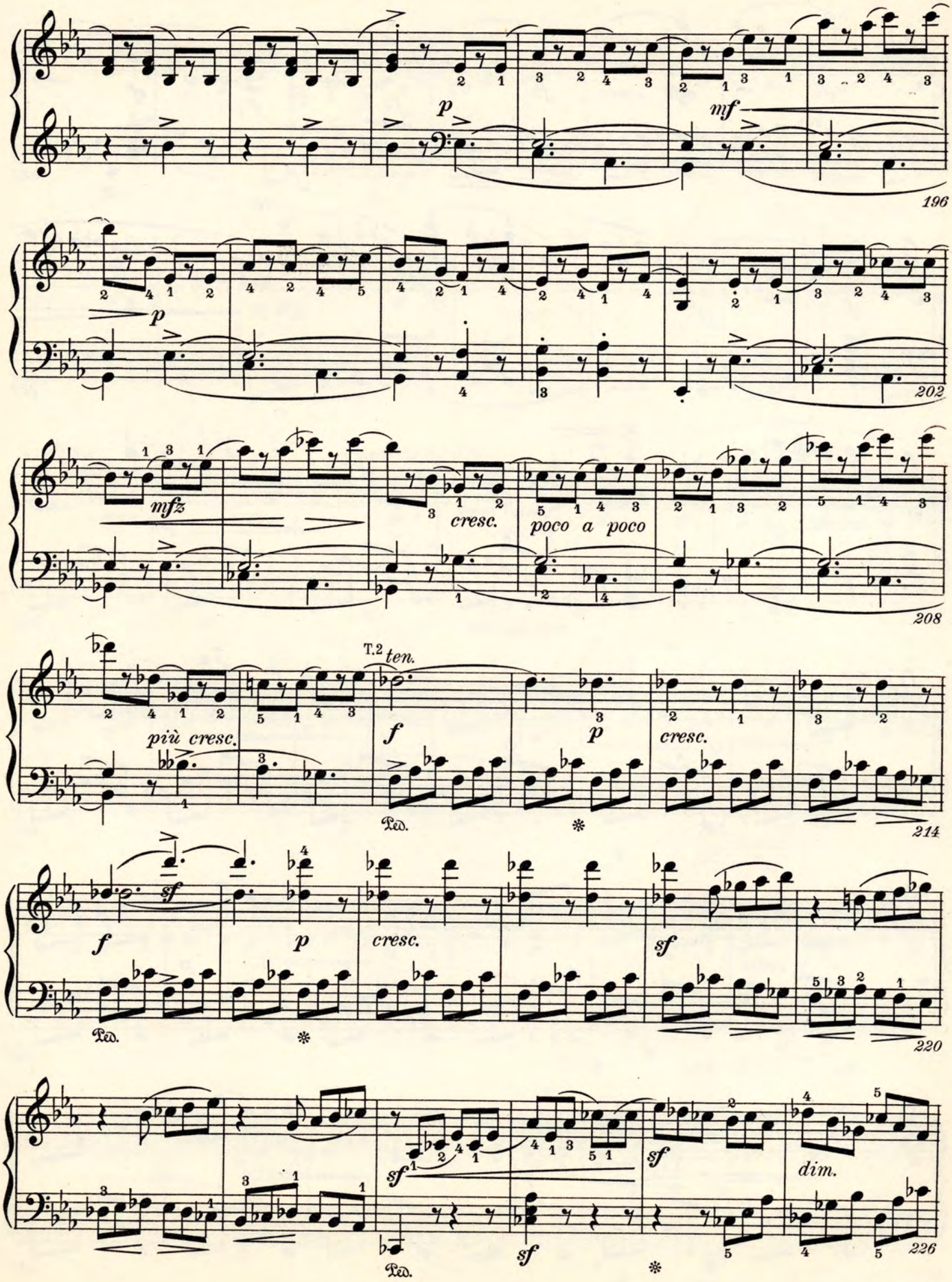

Presto con fuoco (♩.= 168)
Exposition
T.1
p non legato
6
f
sf
Ped.
13
sf
19
p
25
p
31
T.2
cresc.
f
non legato
37

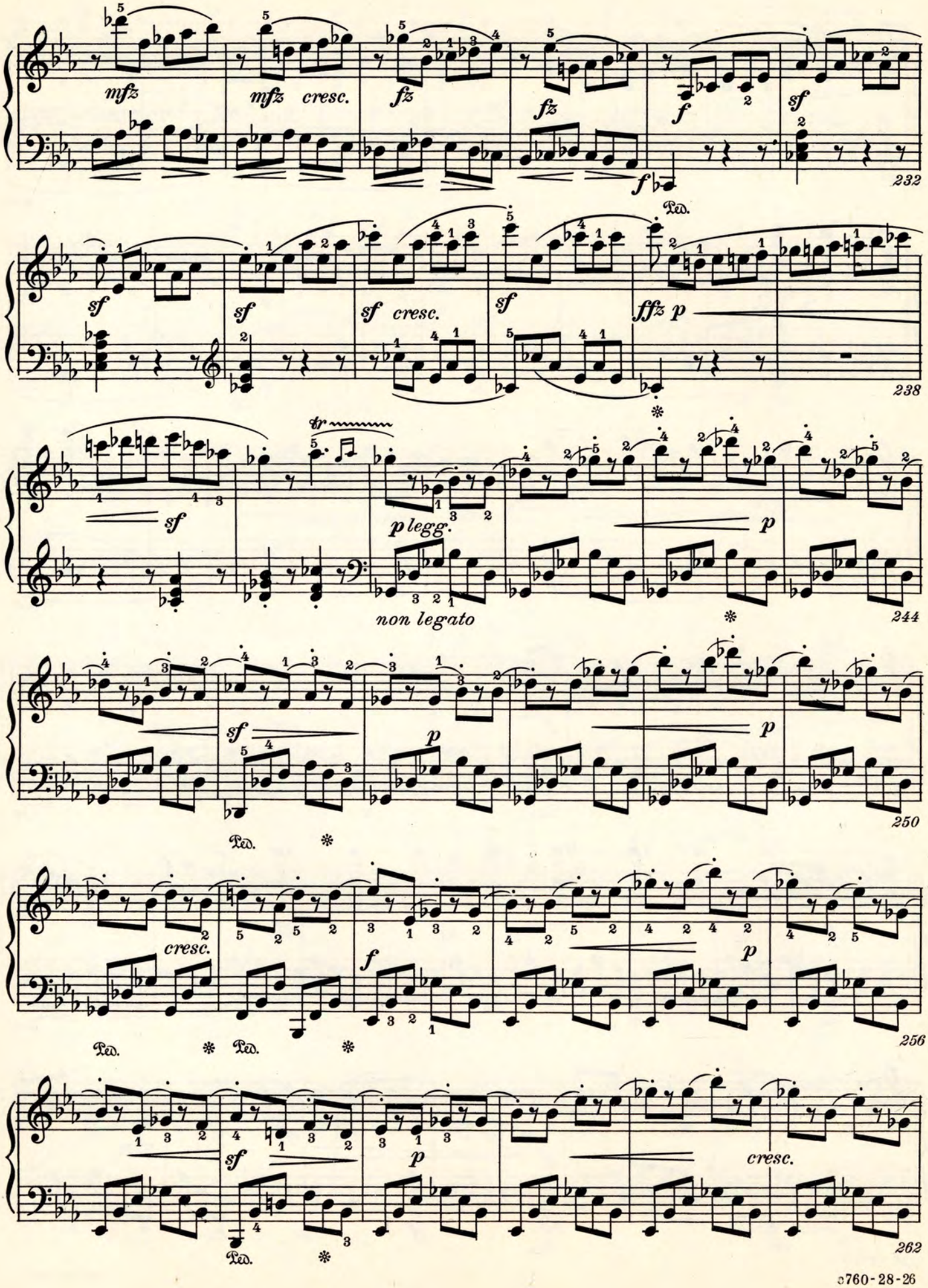

cresc.
dim.
cresc.
cresc.
p piacevole
non legato
cresc.

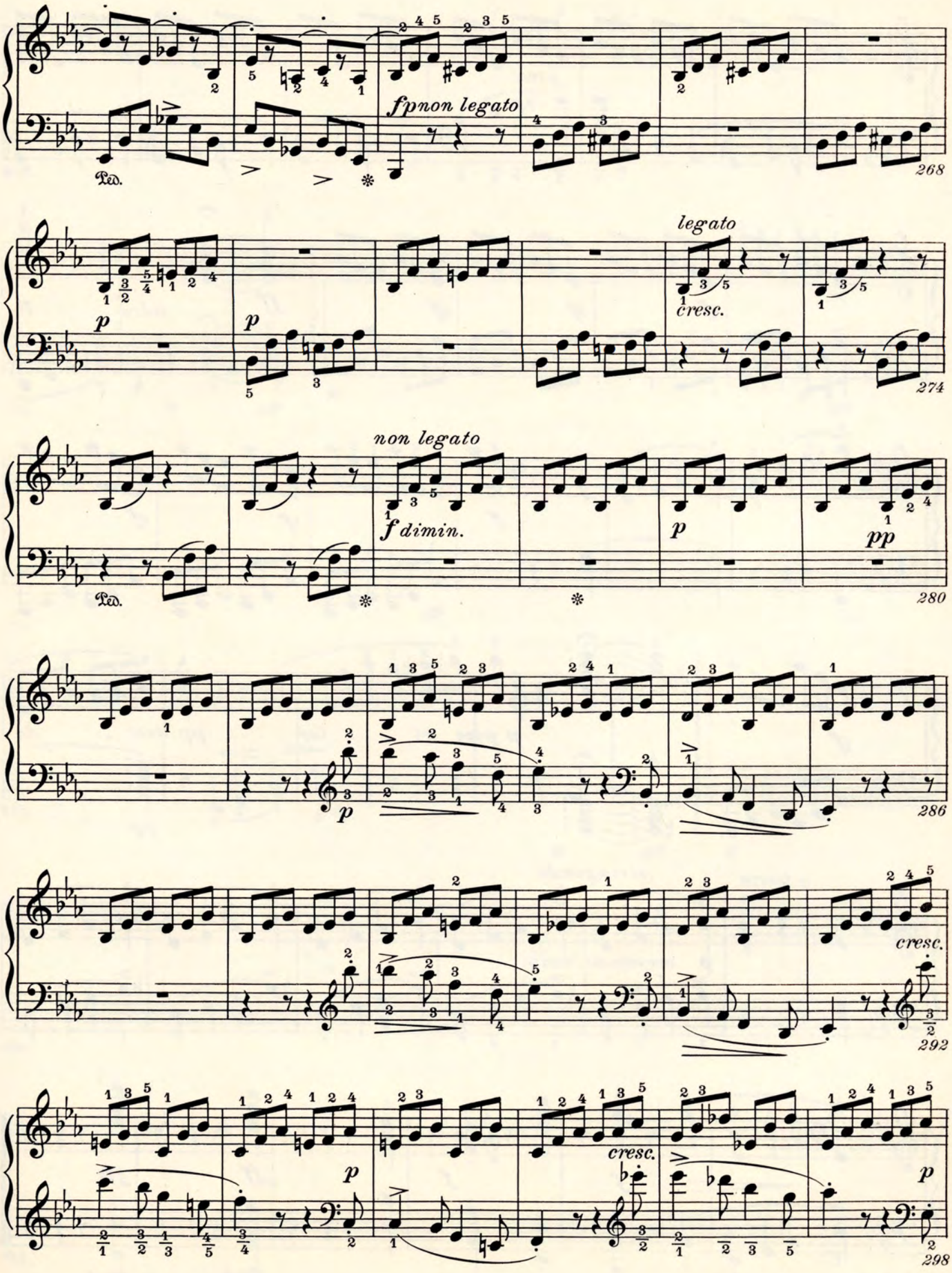

2
Development.
fffz
ff
fffz
p
fp
86
sf
fp
92
sf
f
sf
sf
sf cresc.
sf
ff con strepito
non legato
98
a tempo
sf
sf
sf
104
ten.
sf
ff con strepito
ten.
ff
110
ten.
ff
116
Ped.

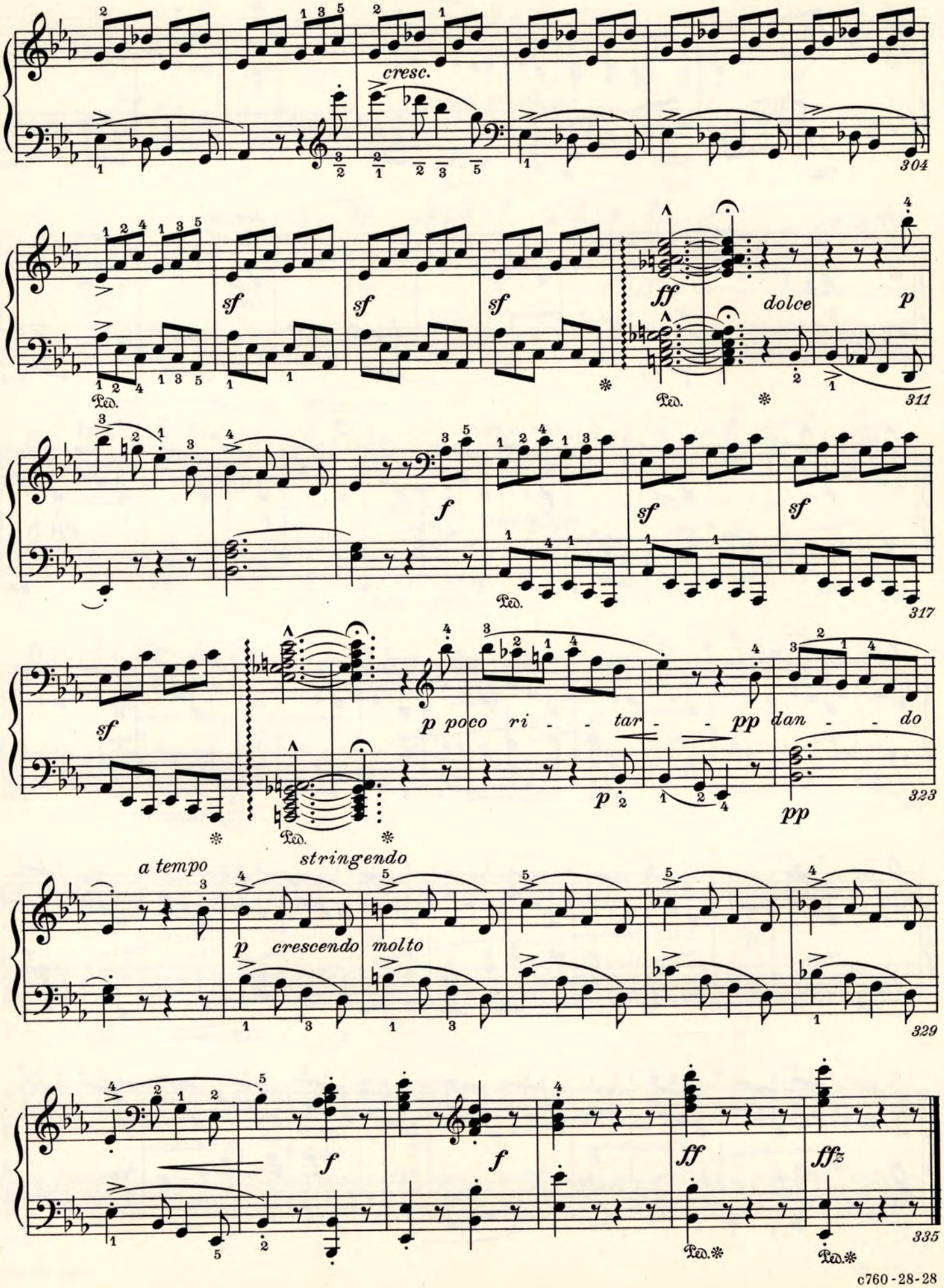

a tempo
ff
fp
122
sf
fp
128
sf
cresc.
f
fz
fp
Ped.
134
cresc.
fz
f
p
f
cresc.
140
f
fz
fp
cresc.
fz
fz
146
cresc.
ff
fz
153
Ped.


p
cresc.
ff
160
f
p
cresc.
ffz
p
166
pp
172
Recapitulation
T.1
f energico
p
178
184
f
sf
f
190


p
mf
196
p
202
mfz
cresc.
poco a poco
208
più cresc.
T.2 ten.
f
p
cresc.
Ped.
214
f
sf
p
cresc.
sf
Ped.
220
sf
sf
dim.
Ped.
226


mfz
mfz cresc.
fz
fz
f
sf
232
sf
sf
sf cresc.
sf
ffz p
238
sf
tr
p legg.
non legato
p
244
sf
p
p
250
Ped.
cresc.
f
p
Ped.
Ped.
256
sf
p
cresc.
Ped.
262


fpnon legato
Ped.
268
p
p
legato
cresc.
274
non legato
f dimin.
p
pp
Ped.
280
p
286
cresc.
292
p
cresc.
p
298


cresc.
304
sf
sf
sf
ff
dolce
p
Ped.
311
f
sf
sf
317
sf
p poco ri - - tar - - pp dan - - do
p
pp
323
a tempo
stringendo
p crescendo molto
329
f
f
ff
ffz
335

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The Text embodies all the essentials of a thorough musical education, including Theory Lessons, Exercises, Studies and Compositions. It has modernized the study of music, making it easier and less expensive. It helps the music student just as a History, Geography, or Grammar text aids a student of those subjects. The study of the Text under an Affiliated Teacher of the Sherwood Music School leads to a Teacher's Certificate and Diploma, without the expense and inconvenience of leaving home.

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Concert or dramatic artists
Opera or oratorio singers
Teachers of music or dramatic art
Teachers of public school music
Church, theater, or radio organists
Conductors, composers, or arrangers
Radio or Vitaphone artists

The Sherwood Music School is accredited by City, State and Federal governments, and has Branches everywhere.

A Synopsis of the Text, an explanation of the qualifications necessary for affiliation, and an illustrated Catalog of the School, outlining its Degree courses, and listing its foreign and domestic Branches, with their Affiliated Teachers, will gladly be mailed upon request.

SHERWOOD MUSIC SCHOOL
Founded 1895, by WILLIAM H. SHERWOOD
Fine Arts Building
CHICAGO

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